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A SUBURBAN CASE OF COMMUNITY MOBILIZATION FOR MUSIC
EDUCATION: LESSONS FOR ARTS EDUCATION IN A CASH-STRAPPED
WORLD

Karen J. Sarasin

Curriculum and Social Inquiry Doctoral Program

Submitted in partial fulfillment
of the requirements of
Doctor of Education

National College of Education

National Louis University

May 2019

COMMUNITY MOBILIZATION FOR MUSIC EDUCATION

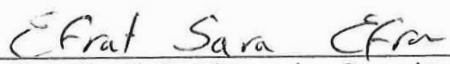
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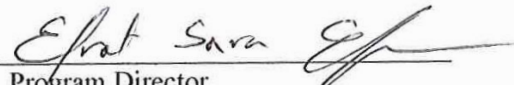
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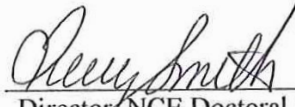
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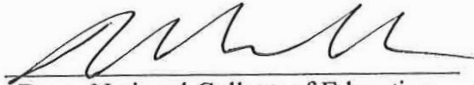

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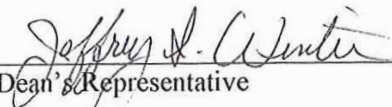

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Member, Dissertation Committee


Dean, National College of Education


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ABSTRACT

The purpose of this research was to examine the organization and management of a community-driven string music program under the direction of a parent-run board. This descriptive single-case study focused on an elementary public school, kindergarten through eighth grade, located in a middle-to-upper-class suburb in a metropolitan area in the Midwest. The research question focused on how the collaborative efforts among the adult contributors (school district administrators, parent-run board members, music teachers, and parents) influenced the organization and management of the program. While music programs continue to face elimination from a school's curriculum, the findings revealed that as a result of the organizational structure of the program, teamwork, and communication among the adult contributors this program is able to meet its goals. The adult contributors viewed parent involvement essential in decision making, the learning process, funding, volunteering, and strongly influencing the success of the program and student outcomes.

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Finally, I would like to thank my husband, three children, and my parents for their unconditional love and support throughout my academic and dissertation work.

DEDICATION

This dissertation is dedicated to my three children, Adam, Jonathan, and Anna.

Their love of music continues to inspire me as a musician and music educator.

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CHAPTER ONE: INTRODUCTION

The arts inform as well as stimulate, they challenge as well as satisfy.

Their location is not limited to galleries, concert halls, and theatres. Their home can be found whenever humans choose to have attentive and vital intercourse with life itself. This is, perhaps, the largest lesson that the arts in education can teach, the lesson that life itself can be led as a work of art. In so doing, the maker himself or herself is remade. This remaking, this re-creation is at the heart of the process of education.

Elliot Eisner, *The Kind of Schools We Need*, 1998

Without a doubt, the arts are an essential component in any school's curriculum. In education, arts disciplines commonly include dance, drama, music, and visual arts. Researchers have examined arts and music education programs, because they are known to possess intrinsic value and help all students reach their highest potential academically, physically, creatively, socially, and emotionally (Barry, 2010; Courey, Balogh, Siker, & Paik, 2012; Dunbar, 2008; Karakelle, 2009; Korn, 2010; Stuckey & Nobel, 2010). Additionally, recent educational initiatives and laws support these programs as part of a well-rounded education available to all students. The National Core Arts Standards: A Conceptual Framework for Arts Learning developed by the National Coalition for Core Arts Standards (NCCAS) (2014), the "Every Student Succeeds Act" of 2015 (ESSA), and the Illinois Arts Learning Standards Initiative (Arts Alliance Illinois, 2016a) clearly state the arts and music should be included and valued in a school's curriculum.

According to the Arts Alliance Illinois (2016b) the arts learning standards had not been revised in roughly two decades. A decision was made by the Illinois State Board of Education (ISBE) on June 16, 2016 to adopt the arts learning standards presented by the Illinois Arts Learning Standards Initiative. Following this action there was a unanimous vote on July 12, 2016, by the Joint Committee on Administrative Rules (JCAR) “. . . and its vote serves as a strong, bipartisan statement that the arts are essential to a complete and competitive education for all Illinois students” (Arts Alliance Illinois, 2016b, *Illinois is now a national leader in this key area of arts education*, section, para. 2). Furthermore, it was noted that over 900 people of Illinois shared their agreement with these new standards during the ISBE’s timeframe for public comments, “equivalent to one comment of support for every hour of the 45-day comment period” (Arts Alliance Illinois, 2016b, *Illinois is now a national leader in this key area of arts education*, section, para. 5).

Despite the focus given to arts and music for their contributions and inclusion in a school’s curriculum, research from various arts organizations (Illinois Arts Alliance, 2005; Arts Education Research Initiative, 2009; Ohio Alliance for Arts Education, 2006) and researchers (Eisner, 2002; Trafi-Prats & Woywod, 2013) has shown the marginalization of these programs in public schools. For some time, arts and music education programs have not been secure, as Eisner (2002) asserted:

Although the arts in American schools are *theoretically* among the so-called core subjects . . . , there is a huge ambivalence about their position in the curriculum Despite the recent hoopla about their contributions to academic performance, the arts are regarded as nice but not necessary. (xi)

This strong, comprehensive statement regarding the placement of arts and music resonates with what has and continues to be seen in schools. In 2005, the Illinois Arts Alliance reported from a survey, that even though 93% of Illinois superintendents and 94% of principals supported the arts as a necessary part of a quality education, 20% of principals indicated that at their school they had no arts program. Furthermore, 28% of superintendents indicated that in their districts classes in dance, drama, music, and visual arts were not considered part of the core curriculum. Programs have either been eliminated or reduced by staffing or grade-level participation. Space, budget, time during the daily schedule, and staffing, along with the lack of value for arts and music education, continue to be concerns for the majority of these programs.

On a national level, a struggle exists to secure a place for arts and music programs in schools. Other states, such as Washington, Ohio, and Wisconsin, are experiencing frustrations similar to those in Illinois. A report based on a survey conducted in Washington State showed that 63% of principals were not satisfied with the amount of arts instruction delivered in their schools. Furthermore, the report indicated that 33% of students in elementary schools received on average fewer than 1 hour per week for arts instruction and only 8% of these schools made available formal arts instruction in drama, music, theatre, and visual arts (Arts Education Research Initiative, 2009). Ohio reported that the number of school districts that provide less than 1 hour per week of instruction in visual arts and music has increased. At the same time, less support has been provided for arts education teachers to receive professional development (Ohio Alliance for Arts Education, 2006).

Wisconsin has experienced a lack of support for arts education programs in schools due to issues such as state financial challenges, standardization, and student testing. In recent times, the art programs in Milwaukee Public Schools have experienced difficulties. Trafi-Prats and Woywod (2013) noted that in the Milwaukee Public Schools, art teachers' supervisors, whose roles were to provide coordination of district curriculum with school practitioners, were terminated (p. 12). In addition, 90% of art specialist positions no longer existed in the district. Arts-centric magnet schools were underfunded, resulting in the loss of a curriculum that served as a model of cooperation and integration led by art specialists (Trafi-Prats & Woywod, 2013, p. 12). Moreover, it was not possible to hire art teachers with advanced degrees, which resulted in a lack of leadership and collaboration between educators in elementary, middle, high schools, and higher education (Trafi-Prats & Woywod, 2013, p. 12). Finally, the authors noted that the pressures brought on by high-stakes testing led to a breakdown in relationships between art specialists and regular education teachers. They stated, "The cumulative impact of this drastic reduction of numbers and quality of art programs has intellectually and materially isolated art specialists within their schools and the district" (Trafi-Prats & Woywod, 2013, p. 12).

The previous examples show how public schools have experienced a reduced number and elimination of arts and music education programs. In this dissertation, I intermingle the discussion between the arts and music. I will refer particularly to music, because the purpose and research question of this case study focus on a community-driven string music program.

Statement of the Purpose

The purpose of this case study is to examine the organization and management of a community-driven string music program under the direction of a parent-run board. This descriptive, single-case study focused on an elementary public school district kindergarten through eighth grade, located in a middle-to-upper-class suburb in a metropolitan area in the Midwest.

Research Question

The following broad research question will guide this case study:

How do the collaborative efforts of the adult contributors (school district administrators, parent-run board members, music teachers, and parents) influence the organization and management of a community-driven string music program in a Midwestern, suburban elementary public school district kindergarten through eighth grade, under the direction of a parent-run board?

Conceptual Framework

A conceptual framework is a factor to be considered when designing a qualitative research study. According to Maxwell (2013) a conceptual framework helps to develop a complete research design. He posited, “What theories, beliefs, and prior research findings will guide or inform your research, and what literature, preliminary studies, and personal experiences will you draw on for understanding the people or issues you are studying” (Maxwell, 2013, p. 4)? The conceptual framework for this descriptive, single-case study is based primarily on the findings of the *Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education* study (Longley, 1999) and the advocacy strategies often referred to by arts education organizations. With information presented

from these sources and my professional experiences as an arts educator, I found that several key factors play an important role in the organization and management of arts and music education programs: collaborative efforts among adult contributors (school district administrators, music teachers, and parents), community involvement, innovative approaches to building and sustaining strong arts programs, and advocacy strategies (e.g., funding, allocation of resources, the valuing of arts and music education programs). These sources provided a solid conceptual framework for this study for three reasons: (a) they present findings from dozens of case studies of schools characterized as having strong arts and music education programs (i.e., components that may be linked to school districts with strong arts programs), (b) they underscore the importance of community involvement in the success of arts and music education programs, and (c) they speak to the functions of the arts as related to both intrinsic and extrinsic values (i.e. contributions to a student's academic achievement and social and emotional development) as reasons to include the arts as part of a school's curriculum.

In the 1990s, the President's Committee on the Arts and the Humanities and Arts Education Partnership studied 91 schools across the United States that were identified for their successful arts program (Longley, 1999). To provide some generalized information about districts displaying strong arts programs, data and descriptions from each school district were collected. More specifically, this study presented case studies providing examples of how school districts incorporated and were successful in delivering their schools' arts programs (Longley, 1999, pp. 17-86). This contextual information presented by Longley provided a rich illustration of each participating school district.

Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education (Longley, 1999) is a seminal work; it is the first pivotal study on a national level to focus on arts programs at the school district level. The study, which described 91 profiles and case studies of school districts, discussed the factors needed to build and maintain successful arts programs. Among the findings the community is a vital component in helping to support a school's arts program. Longley (1999) noted, "In districts with strong arts education, the community – broadly defined as parents and families, artists, arts organizations, businesses, local civic and cultural leaders and institutions – is actively engaged in the arts politics and instructional programs of the district" (p. 11). The findings also showed that school administrators served as advocates in promoting community involvement as their districts had "active parent and community involvement in school arts programs" and "student exhibitions and performances for community audiences" (Longley, 1999, p. 11). Furthermore, in the foreword of Longley's work, educators Fulbright and Deasy stated, ". . . the presence and quality of arts education in public schools today require an exceptional degree of involvement by influential segments of the community which value the arts in the total affairs of the school district: in governance, funding, and program delivery" (1999, p. 4). Due to its comprehensive nature and findings related to the success factors of arts programs, researchers have referenced this work in the areas of arts advocacy (Miksza, 2013) and collaborative efforts among stakeholders to support successful schoolwide arts programs (Kratochvil, 2009).

The rationale, research design, and methods of *Gaining the Arts Advantage* (Longley, 1999) served as a guide in understanding a community-driven string music

program within a Midwestern, suburban elementary public school district context. School districts considered for the *Gaining the Arts Advantage* study were nominated by education, arts, and arts education organizations at various levels with a set of criteria created by project advisors and researchers (Longley, 1999, p. 7). The 91 districts described were chosen because they showed the ability to support all students in all schools. Additionally, these districts were willing and able to commit to a 2-year study (Longley, 1999).

Longley (1999) reported that all participating districts commented on what they believed contributed to their success in being able to teach the arts. However, in eight school districts, based on demographics and geographic locations, site visits were conducted by one or more of the researchers and a superintendent (p. 7). Longley (1999) noted, through observations and asking questions, the goal of these visits was to “probe and clarify” the key factors that allow districts to maintain high-quality arts education programs (p. 7). In addition, interviews by phone and review of documents were used to determine the presence of the identified key factors in those districts not observed. Furthermore, this report presented information about the districts to highlight findings, strategies, and best practices (Longley, 1999, p. 7). Longley (1999) stated, “Through data and description, the districts provided information about student performance, breadth and depth of arts education offerings, staffing, access, innovation, community involvement, resources, leadership, and use of guidelines such as local, state, or national standards” (p. 7).

To frame my research study, I considered information from the following professional organizations: National Art Education Association (NAEA), National

Association for Music Education (NAfME), National Dance Education Organization (NDEO), National Association of Music Merchants (NAMM) Foundation, and Educational Theatre Association (EdTA). Each of these organizations provide assistance with advocacy tools, professional development, ideas for community engagement, and other various kinds of support. Although these arts organizations were each established to recognize and support a particular art discipline, they share a mission to maintain and promote the arts in schools. These organizations have missions, goals, and position statements, and they share ways to learn more about arts education through professional development opportunities and research focused on building and sustaining arts education programs in schools.

The findings from *Gaining the Arts Advantage* (Longley, 1999) and arts organizations helped to establish the guidelines for examining and understanding the phenomenon I investigated in this descriptive case study. Although there are studies that address arts and music programs in the literature, my study fills a gap regarding a string music program at the elementary school level under the direction of a parent-run board.

Rationale for the Study

The rationale for this research is supported by three studies focused on music education programs (Gillespie & Hamann, 2010; Major, 2013; MetLife, 2012). These studies addressed lack of funding, allocation of resources, student academic achievement, staffing practices, and value of arts, because these factors contributed to the decreasing number and elimination of arts and music education programs.

MetLife (2012) presented findings from a study it conducted called *The MetLife Survey of the American Teacher: Teachers, Parents and the Economy* (2011). This

survey, conducted by Harris Interactive was the 28th among those sponsored each year by MetLife since 1984. It examined the teaching profession and the involvement of parents in the schools during times of continued economic difficulty. The survey inquired into how public school teachers, parents, and schools collaborated to advance student learning and development while facing adverse conditions related to the loss of financial support, distribution of resources, and an ongoing focus to enhance teaching and learning (MetLife, 2012, p. 5). As participants involved in this research, perspectives about these conditions were gained from 1,001 K-12 public school teachers, 1,086 adults, and 947 students in grades 3 through 12 in the United States (MetLife, 2012).

Among the findings, the report revealed that budget cuts in schools were prevalent and taking a toll on education (MetLife, 2012). In rural, urban, and suburban school districts, three-quarters (76%) of the teachers reported budget cuts. In addition, teachers reported that two-thirds (66%) of teachers and other staff experienced layoffs in their schools (MetLife, 2012). Once teachers were no longer available, programs and services were reduced. In arts and music education programs, teachers reported more than one-third (36%) reductions or eliminations, with more cuts to schools made up of more than two-thirds minority students (MetLife, 2012). These concerns are among many that our schools deal with today.

Regarding parent and community involvement the findings indicated that parent engagement has risen, although it requires continued attention. “Parents report that schools with high parent engagement perform better on a range of measures, including collaboration, resources, responsiveness, sharing information, contacting parents about learning issues, providing guidance on helping students succeed, and being flexible to

meet with parents. . .” (MetLife, 2012, p. 6). In addition, (91%) of teachers and (80%) of parents felt that their child’s school provided guidance to all parents on how to assist in the home setting to support their child’s achievements in school. Finally, 83% of students felt that collaboration between their teachers and parents existed and helped them succeed in school (MetLife, 2012).

Major (2013) addressed the difficulties facing a music education program in a school district due to reduced funding for music. To understand how decisions were made to either maintain or eliminate a music education program, a single case study examined the Lekbery School District located in a suburb of Detroit, Michigan. The student population of the district was in the middle compared with the population of surrounding districts, however less was spent and received per student compared with the surrounding districts. The district consisted of four elementary schools, one K-8 school, one middle school, one high school, and many off-campus alternatives for specialty programs (Major, 2013, p. 5). Data for this study were collected from interviews, documents, and participant observation. For this study, Major conducted two in-depth interviews with one music teacher and a high level administrator, and one focus group interview with eight music teachers who were current teachers in the district. In addition, Major conducted 13 focused interviews with two current music teachers, one music teacher no longer working, one building principal, four current higher level administrators, two higher level administrators who were previously in the district and now in other districts, and three parents. To describe the parents, one had children currently in the music past the level of elementary school and two were active school board members. Finally, one informal

interview along with email conversations were used to obtain further understanding (Major, 2013, p. 6).

The Major (2013) study revealed that all interviewees unanimously valued music education, because it supported the mission statement of the school and was part of a well-rounded education. Because of this support, they were able to retain and increase student enrollment in their school. In addition, decisions were made that influenced funding and support of the program based on responses from those interviewed and what the district valued. From Major's findings, it was noted that the support from parents and community members had the greatest effect on how the district valued its music program. Furthermore, from the viewpoint of school board members and administrators, discussion about the program's value revolved around the educational rewards, which were practical in nature. For example, "Those interviewed stated that music education facilitates excellent camaraderie, contributes to the school's image, allows students to learn a lifelong skill, develops abilities transferrable to other subjects, and offers monetary value to the school district" (Major, 2013, p. 19).

My study focused on a string music program; therefore, I sought out research on the challenges facing string music programs. Gillespie and Hamann (2010) sought to investigate new string music education programs in United States schools. The purpose of the study was to (a) identify string programs established between 1999 and 2009, (b) assemble a profile of these programs, and (c) determine what was needed to start them and to assist in helping other programs in the future (Gillespie & Hamann, 2010). For this study 150 string programs were selected from 33 different states. To collect the data, a survey was created and given to 132 of the programs. From the 82 who completed the

survey (62% response rate), findings indicated that almost all programs started after 1 or fewer years of dialogue and were frequently initiated by music teachers in the area or the superintendent. The conditions essential for the successful building of a string program included the need for support from parents and school district administrators, instruction from qualified teachers, and funding (Gillespie & Hamann, 2010). Furthermore, it was thought that creating a reference manual and obtaining financial support from grants would be beneficial in helping to build more programs (Gillespie & Hamann, 2010).

To include a historical perspective a national survey was conducted in 1989 by the National Arts Education Research Center at the University of Illinois Site to investigate arts and music education programs in schools (Leonhard, 1991). For this survey, Leonhard (1991) reported that 1,366 public schools were selected by stratified random sampling with 1,326 as the final sample size. These public schools were selected from more than 80,000 in the United States. Questionnaires were sent to building principals regarding the current conditions and characteristics of the arts and music programs in their schools. From principals of large elementary schools 124 (66%), large middle schools 104 (55%), and large secondary schools 117 (69%) of the questionnaires were returned. Of large elementary schools, with grades kindergarten through eighth (more than 550 students enrolled), 35.5% offered string instruments for study. Of large middle schools, with grades sixth through ninth (more than 500 students enrolled), 41.9% offered a string orchestra performance group. Of large secondary schools, with grades sixth through twelve (more than 1,000 students enrolled), 36.9% offered a string orchestra performance group (Leonhard, 1991).

Furthermore, Leonhard (1991) reported that of the large elementary schools from the 124 principal responses, 28 of 124 (22.6%) had orchestras with a mean of 33.3 student participation in an orchestra performance group and 25.9% indicated “adequate” orchestra instruments as part of instructional equipment and materials (Leonhard, 1991, p. 28). Although the data reported large elementary schools with lower percentages of string music programs, Leonhard (1991) found 88.5% of principals felt parent support was “strong” (48.8%) or “moderate” (39.7%) with “little” (8.3%) for the music education programs in their schools (p. 23). For example, “The most frequent modes of parental support for arts education involve reinforcing students, reinforcing teachers and fundraising activities” (Leonhard, 1991, p. 24). In addition, the majority of principals believed that financial support for their arts programs remained consistent. Even though findings indicated 1.6 % of financial support was non-existent and 14.8% of music programs indicated a decrease in financial support, 47.5% of music programs received the same financial support and 36.1% received an increase in financial support (Leonhard, 1991).

Hamann, Gillespie, and Bergonzi (2002) investigated the staffing and hiring practices of schools with string music programs. Their data indicated an extreme shortage of available string music teachers for hire nationwide. In the 1999-2000 school year, 24% of string music programs had string teacher vacancies with no available teachers. From 1999-2001 schools found it difficult to find teachers to fill current string positions. In the 2000-2001 school year, 43% of string music programs had string teacher vacancies with no available teachers. Between 2001-2002 those individuals teaching strings noted 47% of their schools had openings for string positions. Furthermore, qualified candidates were

not available to fill the vacancies and research estimated that there would be a shortage of 5,000 string teachers between 2001-2002. Finally, by 2002-2004, 57% of those teaching strings thought openings for string positions would be available in their schools. Very telling within this study is that the number of string music programs in schools is alarmingly small, with data indicating that fewer than one of every five children in schools had access to string music instruction at the turn of the century (Hamann, Gillespie, & Bergonzi, 2002).

Significance of the Study

This study led to new insights regarding the problem of the decreasing numbers and elimination of arts and music education programs throughout public schools in the United States. Adult contributors (school board members, school district administrators, music teachers, and parents) can gain a greater understanding of the challenges of organizing and managing such programs by reading this study. More emphasis was placed on string music programs because these programs, in particular, are traditionally less likely to exist than other instrumental groups in the school setting. For example, in public schools, orchestra classes are not offered as frequently as those for band (Delzell & Doerksen, 1998).

Unlike other forms of instrumental music education, such as school bands, string music programs support two unique values. One value of string music education is the unique technical demands that string instruments require. For example, a violinist's left-hand movements on the string and finger board have no correspondence to those of any other instrumentalist's outside of the string family. Additionally, string instruments are unique, because they use a bow in sound production. A second value of playing a string

instrument is the study and exploration of the string music repertoire, such as playing in string quartets, trios, and small ensembles. Music has been intentionally written for these combinations of instruments and has merit within the standard repertoire of musical works. Students have found value in playing this repertoire in the school setting and sharing it with the community.

Because the community may find value in having a string music program, I chose to study string music programs to illustrate an innovative approach used to organize and manage a strong community-driven string music program under the direction of a parent-run board. Parents, in collaboration with the school district, initiated this program. Parental and school district funding provided resources for the organization and maintenance of the once-jeopardized program. Within arts advocacy literature, little has been written as to how arts programs for schools can move forward when not funded entirely by the district. The program in this study was established with partial funding from the district and parent tuition. One intention of this study was to add to the arts advocacy literature and to present findings that will provide guidance to future arts and music education programs.

This music program derives its high value for the following reasons: music teachers who are performing artists with 5 to 40 years of experience, multiple performing opportunities for students throughout the year, and musical instruction for parents as well so that they may be actively involved in their children's musical development. My study documented how adult contributors worked collaboratively. This study can be a model for other school communities' school district administrators, school board members, music teachers, and parents when they face a decreasing number or elimination of arts

and music education programs. The findings from this research can empower communities' to "use their voice" in advocating for arts—music, in particular—to be considered an integral part of a well-rounded education, strengthening the bond between school and community, and bringing joy to individuals.

Researcher's Personal and Professional Experience With Arts and Music Education Programs

I am involved in the arts and music personally and professionally. My love of music began at an early age, as it was an integral part of my upbringing. I remain passionate about the arts and music and they are evident within my current family life. This is shown by the various forms of participation in the arts and music as experienced by every member of my family. Commitment to these activities includes (a) my three children, who perform in school music programs playing trumpet, cello, singing, and participating in extracurricular arts activities (i.e., various bands, orchestras, choirs, dance classes, photography club), with one son who is currently pursuing a degree in music education; (b) my husband and I, with advanced degrees in music performance and education, who have positions as music teachers, church music directors, and remain active as performing artists; and (c) serve in various roles within arts organizations.

Because I experienced a sense of joy while sharing music with others, I pursued degrees in music. My experiences have been rich and varied in teaching drama and instrumental and general music (classroom) and as a performing artist. I am currently an active member of a fine arts team in the elementary school district in which I teach and serve in leadership roles to promote the arts and music in schools and communities. I feel

fortunate to be able to share my knowledge and love of dance, drama, music, and visual arts with others.

My experience as an arts educator and reflections on the impact such programing has on the overall performance and development of students have led me to conclude that the arts are necessary in schools. Research demonstrates, and my own experience confirms, that the arts hold intrinsic value and are critical to students' academic achievement and social and emotional development. The following examples show, from the beginning of my career to the present, how I have participated in addressing the core components of arts advocacy alongside decision makers and participants in the push for the arts and music programs to be included as integral parts of a school's curriculum. Furthermore, they serve as an illustration of the options available for preserving arts instruction in schools by assessing educational plans and programs and providing suggestions for curriculum revisions that seek to maintain and expand innovative approaches to delivering arts and music instruction in schools.

My first awareness of the marginalization of the arts took place in 1991. During the interview for my first public school teaching position as a general and instrumental music teacher in a middle-class suburban district, the principal informed me of the decision by the school district's board of education to eliminate the instrumental band program. I accepted the position knowing that the instrumental music band program would no longer be included in the school's curriculum. The principal, a former music teacher, was new to the district and was excited to suggest that together we could strive to revive the band program. As a new graduate, I had no previous public school teaching

experience. I found the task of having to build and maintain an instrumental music program daunting.

When the school year started, the principal and I immediately began the process of reinstating the band program. To evaluate and assess the current situation, I began to look at factors such as student enrollment, transportation, scheduling, and parent involvement to develop a plan of action to share with decision makers and participants. I had an enormous, yet exciting, challenge ahead, including finding ways to maintain morale, increase student enrollment, work with an imbalance of instrumentation, and obtain support from administration, teachers, parents, and the community. As I began rehearsals with an attendance of five students, the first year of reviving the program required a tremendous amount of determination and patience. I still remember one enthusiastic student drummer saying to me, “Please teach me how to play the French horn; we certainly need brass instruments to be able to play a variety of music and make our band sound better.” The result of this work was rewarding, as the first middle school band performance for sixth through eighth grade students was a success for the students, parents, school, and community.

This implementation process continued with creating a parental band-booster organization, starting a beginning band program with the fifth-grade elementary students, and establishing a summer band program. At the end of the year, I was proud to know that I had played a role in successfully reviving a band program that had been eliminated from a school’s curriculum. Most importantly, the revival of this instrumental band music program renewed a spirit within the school and community by creating opportunities for participation in the arts. When I left 3 years later, it was rewarding to know that the band

music program was thriving, providing educational opportunities in music, highlighting the talents of the students, and engaging members of the community.

My second example of advocating for the arts as an educator draws another powerful connection with the marginalization of the arts in a school's curriculum. In 2008, after several years of teaching in another school district and serving as a fine arts learning specialist, I had the opportunity to advocate for arts within the school's curriculum. The district decided to no longer provide visual arts instruction to kindergarten students due to issues related to funds, allocations, and the schedules of teachers. The visual arts teachers presented research to the district, among which were the findings of Kamii and DeVries (1993). Kamii and DeVries recommended that exploring materials is necessary because it helps children to increase their ability to learn about objects in the world around them. The visual arts teachers noted that they wanted their students to be able to participate in "doing" activities, making the case that experiential learning was vital to their program.

As a result, the district art teachers, as well as the kindergarten and first-grade teachers, began to see how this loss of instruction negatively affected the curriculum. They learned that 30 minutes of art instruction by an art specialist each month was inadequate to meet the required kindergarten state standards for visual arts. A proposal to a district committee requested that every kindergarten student be given the opportunity to participate in weekly art instruction. Eventually, with funding from a district grant, the district was able to provide the kindergarten students with 30 minutes of art instruction per week with a certified art specialist. The kindergarten teacher would accompany their students for art instruction. The staff members were hopeful that this arrangement would

create opportunities for integrated instruction between the art room and the kindergarten classroom. In addition, students needing skill intervention would benefit from the extra support of more individualized instruction. In 2008, the visual arts teachers gave a written recommendation and presentation to the district's education committee providing information on how the study was conducted and its findings.

Further evidence was obtained for the inclusion of visual arts instruction in this school district. In 2008, the visual arts teachers polled 15, kindergarten and first grade teachers from the school district, who reinforced that kindergarten art was critical to the development of the whole child. Four questions were developed to obtain a teacher's opinion about whether visual arts instruction should remain in the kindergarten setting. The questions were given to the district's kindergarten and first grade teachers. Of the teachers who responded, 100% were in favor of continuing visual arts instruction in kindergarten. One teacher responded to a question on the poll by stating,

As a kindergarten teacher, I am in favor of reinstating kindergarten art once a week for thirty minutes. I was fortunate enough to have taught when kindergarten students went to art once a week, so I can speak firsthand of the benefits. The experiences gained from music, movement, drama, and visual art all add to the development of the whole child. (C. Gerding, personal communication, February 18, 2008)

Another teacher's response to a question on the poll was as follows:

This art period would help support language development, development of fine and gross motor skills, and provide opportunities for self-expression. Additionally, this period would provide experiences from which students

may draw from and apply to their writing skills. (E. Matzkin, personal communication, February 20, 2008)

As the visual arts teachers reviewed this feedback with the fine arts teachers in the district, the findings clearly supported the view that visual arts instruction develops essential abilities such as fine motor skills, problem-solving skills, and cultural awareness.

In 2008, the district's education committee formed a fine arts task force which was dedicated to finding a possible arts delivery model to implement within the district. I was asked to become a member of this committee to represent the arts specialists at my school. Additional members of this committee included a school principal, a kindergarten teacher, arts specialists from each of the three K-2 schools, and a parent. Furthermore, to gain a greater understanding of other models of arts instruction, the members of the fine arts task force sought feedback from districts in surrounding communities to assess the curriculum design of arts education in a variety of schools.

Our research led us to Harvard University's Project Zero, which had founded Project Spectrum. The fine arts task force members became aware that the theoretical framework guiding the Project Spectrum approach was based on the work of Howard Gardner (1983) and his theory of multiple intelligences. Gardner, Feldman, and Krechevsky (1998b) enumerated various intelligences that individuals have such as "linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal — each with its own symbol system and methods of problem solving" (p. 2). In addition, Gardner, Feldman, and Krechevsky (1998a) stated that Project Spectrum is based on the work of David Feldman (1980/1994) and his theory of nonuniversal

development. “Nonuniversal theory proposes that there are many “domains” of activity that are *not* common to all individuals and groups, and that bring with them *no* guarantee of success” (p. 10). Furthermore, “These activities are developmental, in the sense that one needs to reach a certain level of abstract thinking to attempt them; but they are nonuniversal, in the sense that not everyone can (or wants) to perform them competently” (Gardner et al., 1998a, p. 10). Based on this theory, children go through a series of domains — *universal, pancultural, cultural, discipline based, idiosyncratic, to unique* — and with exposure to these domains a child may have a leaning to certain domains over others (Gardner et al., 1998a, pp. 10-11). Furthermore, Feldman’s (1980) nonuniversal theory suggests, “that cognitive structures must be built gradually and independently in each domain, a process that requires sustained work and favorable environmental conditions” (Gardner et al., 1998b, p. 2).

As members of the fine arts task force, we learned that Project Spectrum approached assessment, curriculum development, and individualized student education plans differently from the norm (Gardner et al., 1998b). The work of Project Spectrum, as noted by Gardner et al. (1998a, 1998b), identified and supported the strengths of individuals in addition to acknowledging differences in potential. Members of the fine arts task force assumed the premise that understanding their students and the ways they learn can be beneficial in building skills. As stated by Gardner et al. (1998a),

There are many different ways of knowing and thinking about the world.

Thus, the more teachers and schools know about their students and the different ways that they learn, the more teachers and schools can help them acquire the skills they value most. (p. 2)

The members of the fine arts task force valued this form of instruction, because it would provide an opportunity to view students as individuals. Moreover, it would provide educators with the ability to determine and build on a child's areas of strength to help overcome his or her areas of weakness.

The Project Spectrum approach presumes that "each child exhibits a distinctive profile of different abilities, or spectrum of intelligences. The power of these intelligences is not fixed, but can be enhanced by educational opportunity and an environment rich in stimulating materials and activities" (Gardner et al., 1998b, p. 2). As acknowledged by Gardner et al. (1998b), after a child has been identified with particular strengths, educators can be informed how to best develop an educational program for that individual by engaging in specifically created activities. "Each teacher devised her own, creative ways to build bridges between children's identified areas of strength and other areas of learning" (Gardner et al., 1998b, p. 3).

Although this approach to instruction was favored, it was necessary to advocate for this change in arts instruction within the district as well as to obtain support from decision makers and participants. The members of the fine arts task force were aware that professional development and resources would be required to provide for this form of instruction. I knew that it would be necessary to obtain "buy-in" from my own colleagues. I was prepared to face potential obstacles, such as the need for more time to develop and implement a new method of delivering instruction. Furthermore, it would require that both kindergarten classroom teachers and arts specialists move away from a "cookie cutter approach" to the performance and teaching of the arts. Instead, we needed to find different approaches to teaching the arts.

In 2010, the proposal to implement the Project Spectrum framework within the current visual art allocation was approved by the district's education committee. Fine arts task force members attended a Project Zero Conference in Washington, D.C., to obtain a better understanding of this form of instruction and to learn how to provide leadership at the building level. At the National Gallery of Art, we attended presentations and participated in activities to provide a foundation for understanding and implementing this approach. In addition, to gain a practical perspective, we made a site visit to the Washington International School, because the school valued and adapted this framework to use with its students. Within the district, the fine arts teachers incorporated the Project Spectrum approach of using assessments to measure a student's individual strengths in the areas of creative movement, visual arts, and music. Based on these assessments, kindergarten teachers would be able to collaborate with the arts teachers to design domain and bridging activities. These activities would be used to promote positive learning outcomes in the areas of visual arts and writing for individual students.

The following is an example of how teachers in the school district used the Project Spectrum approach. One second-grader's strength and motivation were in fashion design; however, she struggled with her writing skills. The resource teacher collaborated with the school's technology facilitator, visual arts teacher, and classroom teacher to develop a tool, EdBlog, to use the student's strengths to maximize her ability to write. This EdBlog was created so that the student would be able to display her fashion designs. The student was then asked to describe her designs in writing. The teacher shared the following example of how the student described a wedding gown she designed as follows: "This is a dress I made and will be worn by a beautiful girl on her special day"

(P. Wolfe, personal communication, March 10, 2011). In addition, the student had to respond in writing to teachers' and family members' sharing comments regarding her designs. As a result, the classroom teacher noted that the student became more invested in her writing. The teacher stated, "This was a great way to 'tap into a strength,' as this allowed her to strengthen her area of weakness regarding her difficulty in writing" (P. Wolfe, personal communication, March 10, 2011). This example of tapping into one's strength emphasized the alternative approach to curriculum development by using an area in which a student excels as a bridge to promote this student's achievement in another area.

From 1989 through the present, I have been fortunate to remain active in advocating for the arts and music education programs. My experiences have been rich and varied. For example, I have written music curriculum for public schools and a music history unit for students in a hospital day school. I have sought to broaden support for the arts by writing grant proposals for resources, fine arts instruction, and professional development. I have assumed leadership roles as a fine arts learning specialist, mentor, and fine arts task force member within the public school setting, designing and revising curriculum, creating budgets, and leading professional development. I participated in an advocacy work group in an urban setting that focused on strengthening the arts and arts partnerships, developing grassroots initiatives, and increasing sustainability in delivering arts education in schools. I currently serve as a board member of a chapter of the American Orff-Schulwerk Association. I assumed the position of university liaison, with the responsibility of working with faculty members to promote this organization with their students, because these individuals will be our future music educators.

Often, though, I wondered about how my teaching colleagues valued the arts. In my experience, it was not rare for several fellow faculty members to say to me, “You’re only a music teacher,” referring to music as a nonessential subject. From an educational standpoint, is music instruction seen as a vehicle to teach songs about frogs to emphasize a classroom science unit? From an organizational standpoint, is music seen as a way to provide planning time for the classroom teacher? I have participated in creating school fine arts schedules when placement of arts classes during the day was what typically worked for the convenience of the classroom teacher, rather than for students’ learning. When it comes to labeling and placing the arts on school documents, I have seen subjects such as mathematics, English language arts, and science labeled as “essential” whereas arts classes are labeled as “other.” Finally, on report cards, I have seen music listed on the bottom of the page, requiring only a check for participation. Because of my varied personal and professional experiences with the arts and music education programs, I shared from my soul why I am so enthusiastic and inspired to conduct this study.

Inspiration for the Study

My love of music and opportunities to share my knowledge of music with others began at an early age. Because family members valued music, I was fortunate to have experienced it in my home, church, community, and schools. Music was incorporated into our celebrations, entertainment, and traditions. For instance, our annual family Christmas parties included a caroling event in the neighborhood that allowed us to share the joy of the holiday season with others using our gift of music. We also gave a performance of the “Twelve Days of Christmas,” with each family member playing a different instrument on the verses of the song. When I was young, I remember assuming

the role of music teacher when my friends and I would play imaginary “school.” When I was older, I shared the basics of music theory and composed and sang songs with the children I babysat. Years later, I re-encountered Elizabeth, a girl whom I babysat. She was excited to tell me that one of her favorite memories of our time together was bedtime, when she remembered me singing beautiful songs to her as lullabies.

During my childhood education, in the 1970s, I learned to enjoy music by a teacher who valued using the approach to music education referred to as Orff-Schulwerk. I vividly remember how excited I was going down the stairs into the classroom each week to learn about music by being part of an Orff-Schulwerk ensemble with my teacher engaging the students in wonderful music making. I received great satisfaction from learning how to play an instrument. It was joyful to make and experience music with my teacher and friends as an aesthetic experience. Throughout elementary school, I was a member of the chorus in my school, sang in my church choir, and began instruction in piano and flute. This enabled me to participate in school performances, solo and ensemble contests, and Illinois State Music Teacher Association activities.

In 1987, as a college student, I declared music education as my major. I wanted to have the opportunity to teach music and assumed that I would become a respected professional in the field of education. I was taught about the methodologies and practices of Orff-Schulwerk that I had experienced as a child. I learned that German-born composer Carl Orff (1895-1982) created this developmental approach to teaching and learning music. It was a way to lead children “through several phases of musical development: exploration, imitation, improvisation, and creation” (Shamrock, 1997, p. 41). Furthermore, “Orff-Schulwerk is often called “elemental” music making, meaning

that the materials used in all areas should be simple, basic, natural, and close to the child's world of thought and fantasy" (Shamrock, 1997, pp. 41-42). In addition, Banks (1982) noted, "Orff activities awaken the child's total awareness" and "sensitize the child's awareness of space, time, form, line, color, design, and mood-aesthetic data that musicians are acutely aware of, yet find hard to explain to musical novices" (p. 43). I participated in activities with others using this child-centered way of knowing music while incorporating elements of drama, movement, playing instruments, singing, and speech. My classmates and I participated in activities related to creating, performing, and responding to music within an environment that was nonjudgmental and emphasized process versus product.

As a flautist, I have had the opportunity to experience the nonverbal power of music. I recognize that the performance of a piece of music has the ability to serve as an aesthetic or transformative experience. In the case of program music, I have come to know a piece of music as a story. Therefore, my goal is to work toward musically portraying the story intended by the composer. When performing *Peter and the Wolf* by Sergei Prokofiev (1891-1953), does my flute playing mimic the singing of a bird? Whether as a soloist or member of an ensemble, I am unveiling a finished product. The music is no longer viewed as a study or mechanical exercise. There is no preoccupation with making errors. I have reached a level of mastery, allowing me to enjoy playing the flute. The performance serves as a way to demonstrate my thoughtful analysis and unique interpretation of a piece of music.

Because I was fortunate to experience music as part of my education, my decision to undertake this study came from my deep passion for giving all students the same

opportunity. From that passion, came the desire to see arts and music education as a vital part of a school's curriculum. Therefore, I present a picture of how the adult contributors organized and managed a community-driven string music program, under the direction of a parent-run board in a Midwestern, suburban elementary public school district.

Organization of the Study

The remainder of my dissertation is organized into five parts. Chapter Two, Literature Review, provides a brief historical background of the arts in public schools and current conditions in arts education. In addition, it presents a review of the literature related to the components of social functions of the arts, arts advocacy, and parent and community involvement with the arts. This study pertained to a string music program that was eliminated and revived due to the efforts of parents in the community. Therefore, the literature is connected to advocating for the arts and promoting parent and community involvement. Furthermore, the literature assisted in the data collection and analysis process.

Chapter Three provides an overview of the research design and methodology for this descriptive, single-case study. It contains an explanation of my statement of the research purpose and question. It also includes an explanation and rationale for selecting case study as a method to examine how the adult contributors (school district administrators, parent-run board members, music teachers, and parents) worked collaboratively to organize and manage a community-driven string music program. In addition, subjectivity as it related to the role of the researcher, the research scope and limitations, and information about the research site including background of the community, and school district and participants are addressed. Furthermore, the

collection and organization of the data gathering procedures, data analysis, and validity and trustworthiness are outlined. Finally, the ethical issues considered while conducting this study are reviewed.

Chapter Four provides background information necessary for understanding my investigation related to organization and management and its application to the string music program. It begins by restating the research purpose and question. A detailed description explains how the data were collected from the following five sources of evidence: interviews, direct observations, documents, archival records, and physical artifacts. In addition, the chapter provides a rationale for distributing and collecting student questionnaires as a way to provide a perspective from the students in the program. Furthermore, it includes a context of the program, the roles and responsibilities of the adult contributors, and the history of the program.

Chapter Five presents the analysis of the data of this descriptive single-case study of a string music program. A description of the components of the program and their roles includes the parent-run board, music teachers and students, funding, instruction, scheduling, and events. In addition, the demographic information of the adult contributors is included. Then, the data analysis procedures, the categories and themes that emerged from the interviews, and summaries from the remaining sources of evidence are presented. Finally, as evidence of this high-quality string program and to furnish an aesthetic element to this research study, an analogy of a string quintet, and a CD, with my narration of performances by the students of the program are included.

Chapter Six provides the statement of the research purpose and question and focuses on the analysis, triangulation, interpretation, implications, and conclusions of this

study. This revealed how the findings are connected to the literature relevant within the components of contributions of the arts and music education, advocacy, and parent and community involvement. In addition, this chapter provides the recommendations for future research, conclusions, and limitations of this study. Also, it discusses the implications of this study and their contributions to the field of education and the community. This chapter concludes with a comprehensive summary of the entire study and provides an opportunity for me to share my personal experiences related to this research project.

CHAPTER TWO: LITERATURE REVIEW

In Chapter Two, I provide a review of the literature for this descriptive single case study. First, I begin with a brief historical background of arts education, including philosophical and psychological perspectives. Second, I provide a brief history of arts in the public schools and current conditions in arts education. Third, I provide the three areas of research literature most relevant to this study concern: (a) social functions of the arts; (b) advocating for the arts; and (c) parent and community involvement with the arts, particularly as it relates to understanding a community (school district and parent) driven string music program. Together, these areas of literature address factors associated with maintaining strong arts and music education programs in public schools using both school and community resources. Beyond setting the context for this research, the literature informed my data collection methods and helped frame my analysis.

Brief Historical Background of Arts Education

Philosophical and Psychological Perspective

Historical accounts of the arts in education and society are extant from antiquity. Plato wrote about music in Protagoras as an important element of citizenship education. Plato's *Republic* spoke about how music, literature, and dance, should be part of a proper education. It contained clear statements that music instruction is essential for a proper education for both men and women. More specifically, the purpose of an education in music was to assist children in gaining a proper education that would be appropriate and prepare them for their role as productive and responsible citizens. Plato's *Republic* III passionately stated,

. . . isn't this why the rearing in music is most sovereign? Because rhythm and harmony most of all insinuate themselves into the inmost part of the soul and most vigorously lay hold of it in bringing grace with them; and they make a man graceful if he is correctly reared, if not, the opposite. Furthermore, it is sovereign because the man properly reared on rhythm and harmony would have the sharpest sense for what's been left out and what isn't a fine product of craft or what isn't a fine product of nature. And, due to his having the right kind of dislikes, he would praise the fine things; and, taking pleasure in them and receiving them into his soul, he would be reared on them and become a gentleman. (Plato & Bloom, 1968, p. 80)

Furthermore, *Republic* IV noted, "If by being well educated they become sensible men. . . For sound rearing and education, when they are preserved, produce good natures; and sound natures, in their turn receiving such an education, grow up still better than those before them. . . ." (Plato & Bloom, 1968, p. 101).

After reading his work, one might think of Plato as a prominent and early arts-education advocate.

Another perspective, although not entirely contrasting from Plato, was that of Aristotle. He wrote about topics that included the sciences, mathematics, and the arts. As a student of Plato, he held the same view that the curriculum of a school should address both the needs of the community and the individual. Both Aristotle and Plato valued music education. However, Aristotle believed that there were four areas to focus on in education: reading and writing, gymnastic exercises, music, and at times, drawing (Aristotle, 1999, p. 182). Reading and writing and drawing are useful for a variety of

reasons in life, gymnastic exercises help to give courage, and the use of music served primarily as a form of leisure (Aristotle, 1999, p. 182). Aristotle noted,

Concerning music a doubt may be raised—in our own day most men cultivate it for the sake of pleasure, but originally it was included in education, because nature herself, as has been often said, requires that we should be able, not only to work well, but to use leisure well . . . There remains, then, the use of music for intellectual enjoyment in leisure; which is in fact evidently the reason for its introduction, this being one of the ways in which it is thought that a freeman should pass his leisure. . . . It is evident, then, that there is a sort of education in which parents should train their sons, not as being useful or necessary, but because it is liberal or noble. . . . Thus much we are now in a position to say, that the ancients witness to us; for their opinion may be gathered from the fact that music is one of the received and traditional branches of education. (1999, pp. 182-183)

Furthermore, Aristotle (1999) suggested that learning music was more about developing musical tastes rather than being in competition with professionals.

Another philosopher, Kant, provided his views on music in his *Critique of Judgment*, translated as *Critique of the Power of Judgment*, published in 1790. As philosophers, not only does Plato have a different view from Kant, they each have a very different way of expressing their views. Plato is very brief and simple in saying that music should be prominent in the life of all citizens. Kant needed many pages to even put

music in a context among other intellectual domains. The following statement from Kant in the *Critique of the Power of Judgment* provided one way to view the value of the arts:

Beautiful arts and sciences, which by means of a universally communicable pleasure and an elegance and refinement make human beings, if not morally better, at least better mannered for society, very much reduce the tyranny of sensible tendencies, and prepare humans for a sovereignty in which reason alone shall have power. . . . (Kant, [1790] 2000, p. 301)

Kant in the *Critique of the Power of Judgment* in 1790 did not say that music was harmful. He compared it to other arts which we may not be aware of but are pleasing to our senses. It was his belief that the arts helped to make individuals more civil.

Many individuals since these early philosophers have provided their perspectives on arts education and, in particular, music education (Billings, 1778; Mark, 2013; Mason, 1834). Scholars in music education have presented their views philosophically (Elliott, 1995; Reimer, 1989). David Elliott's (1995) philosophy of music education stems from music being a cognition activity and an action "something that people do" (p. 39) and referred to it as "paraxial" (p. 14). Elliott felt knowledge is gained by music listening, however, with a greater emphasis placed on participation in music as ". . . it propels the self to higher levels of complexity" (1995, p. 122). In addition, Elliott suggested the use of multicultural music for instruction as he believed it was a way to place value on a variety of musical practices and traditions. His definition of a quality music work was one that is deemed "a landmark achievement within a musical tradition" (Elliott, 1995, p. 233).

Similarly, Bennett Reimer (1989) stated that music is a cognitive process as it is a “complex function of the mind” (p. 83). Reimer believed it should be part of an education because it provides “meaningful, cognitive experiences unavailable in any other way. . . .” (1989, p. 28) and “is essential if education is to help children become what their human conditions enables them to become” (1989, p. 85). Reimer emphasized the expressiveness and intrinsic qualities of music which are capable of producing different ways of feeling (p. 93). Therefore, he emphasized that the delivery of music should focus on the aesthetic experience. Despite differences on their idea about the way in which one gains a knowledge of music, both Elliott (1995) and Reimer (1989) are grounded in the notion of the nature and value of music. Furthermore, Elliott and Reimer concur that an individual gains knowledge as music is a cognitive activity (1995, p. 235; 1989, p. 11) and that music has value and should be part of a student’s education (1995, p. 122; 1989, p. 29).

Other scholars presented their views psychologically (Bruner, 1960; Gardner, 1983, 1993, 2011). Both Jerome Bruner (1960) and Howard Gardner (1983, 1993, 2011) worked in the areas of intelligence and cognition and developed theoretical frameworks that focused on how children learn. Bruner (1960) developed a theory of cognitive growth, which considered environmental and experiential factors in a child’s education. This theory suggested that intellectual ability develops in stages. He believed the focus of teaching and learning, starting at an early age, should be on how well the student understands the basic ideas of what is being taught instead of memorization. Bruner’s development of the spiral curriculum provided a way for the student to be exposed to subject material in multiple ways. This exposure would help to reinforce their understanding and increase their prior knowledge (Bruner, 1960). Howard Gardner

(1983, 1993, 2011) developed the theory of multiple intelligences, which identified that there are several ways of learning and processing information, independent from one another. Gardner (2011) explained, although there are multiple intelligences, a child may have a preference to learn within one identified area. For example, individuals with musical intelligence have the capacity to identify sounds and rhythms (Gardner, 2011, p. 111). Within the development of musical competence there is a focus on the elements of pitch, rhythm, and timbre (Gardner, 2011, p. 111). From an early age children may show signs of competency in music by singing with accuracy and experimenting with major and minor intervals (Gardner, 2011, p. 115). As a music teacher, I recognize that their work can apply to ideas for teaching and learning music. However, to achieve positive outcomes, factors such as a child's stage of development, subject matter, and context need to be considered.

Finally, scholars in music presented their views on music education and society (Jorgensen, 1997; Volk, 1998). Estelle Jorgensen (1997) argued for a wider understanding of music within a social context. She urged music educators to move away from an emphasis on Western classical music. Terese Volk (1998) was an advocate for multicultural music for the purpose of recognizing our diverse population and helping students understand our society and the world. Both Jorgensen and Volk stressed that music, especially from a variety of cultures, should have a greater impact on both our society and the world. A broader understanding of how music is viewed philosophically, psychologically, and within our society and the world allows music educators to see how music has been incorporated in public schools.

The History of Arts in the Public Schools

U.S. public schools included arts instruction in a school's curriculum as early as the Common School Movement in the mid-19th century (Mark & Gary, 2007).

Individuals such as Horace Mann and Lowell Mason believed in including visual arts and music instruction in the schools' curriculum. The U.S. public school system has been shaped by political, cultural, social, and economic factors. Initially, it was used as a way to provide upper class, white men with an aesthetic appreciation and from a political point of view (Noblit, Corbett, Wilson, & McKinney, 2009). Later, arts education was incorporated in the U.S. public schools for the purpose of acquiring skills as a result of industrial growth (Dobbs, 1971).

Including arts education in a school's curriculum to foster students' growth and development was not a recent discovery. Gullatt (2008) provided a historical perspective of the arts and education. He stated, "Regardless of the philosophical disposition of the previous researchers, though, the arts were considered by each noted educational expert to serve a positive role in assisting with the teaching and learning process" (p. 13). He referred to the writings of philosophers Mann, Dewey, and Vygotsky as significant in leading up to the contributions of the arts on education and how educators need to advocate for the arts to be included in the curriculum because the arts have a positive influence on the learning process.

By 1916, arts instruction in the U.S. public school system was being shaped by newer ways of thinking about how the arts influence other learning. Arts education became a component of the curriculum in U.S. public schools that enhanced curiosity and fostered creativity (Dobbs, 1971; Dewey, 1934), promoted learning across disciplines (Dobbs, 1971; Dewey 1938), and supported the development of the whole child (Dewey,

1934). For example, Dewey, a leader in the progressive movement, upheld that arts contribute to an education. Dewey ([1916] 1944) believed that children should have the opportunity to experience and make art while gaining an appreciation for art. When speaking about the arts and the value they serve, Dewey ([1916] 1944) noted, “As such, they are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves They are not luxuries of education, but emphatic expressions of that which makes any education worthwhile” (p. 238). The efforts put forth in the beginning of the 1900s were a way to ensure the forward movement of the arts in education. The material presented shows that music has been a topic of discussion from early historical times. The following information will provide a current perspective of arts education in U.S. public schools.

Current Conditions in Arts Education

As the arts remain an area of interest for those in government, including schools along with their families, an updated perspective of arts education in U.S. public schools comes from a third study conducted by the National Center for Education Statistics (NCES) in the Institute of Education Sciences (IES), U.S. Department of Education’s Office of Innovation and Improvement (OII) (Parsad & Spiegelman, 2012). The purpose of this study focused on topics from their two previous studies and more current matters facing arts education. During the 2009-2010 school year, the NCES used Fast Response Survey System (FRSS) to conduct the surveys to educators in elementary and secondary schools. Survey questions addressed issues related to arts education such as availability of arts programs, work conditions, teaching load, professional development for arts specialists, profiles of arts instructors, arts instructional practices, arts assessments, arts

integration, availability of curriculum-based arts education programs before and after school hours, and the existence of partnerships between schools and communities.

In their report, Parsad and Spiegelman (2012) noted that for this study schools were selected using stratified sampling across the entire United States and the District of Columbia. With a sample of 1,802 elementary schools, 1,201 were chosen to respond to the school survey and supply lists of classroom teachers and music and visual arts specialists. The other 601 schools supplied only lists of their classroom teachers and music and visual arts specialists. Questionnaires were given to 1,366 music specialists, with an 87% response for the survey, 1,095 visual arts specialists, with an 88% response for the survey, and 966 classroom teachers with an 82% response for the survey. For the secondary schools, 1,602 were sampled with 1,202 chosen to respond to the survey and supply lists of their music and visual arts specialists. The other 400 schools supplied only lists of their music and visual arts specialists. Questionnaires were given to 1,354 music specialists, with an 82% response for the survey and 1,095 visual arts specialists, with an 85% response for the survey (Parsad & Spiegelman, 2012, pp. 2-3).

The report presented by Parsad and Spiegelman (2012) presented the findings from the 2009-2010 NCES study. Particularly in the area of music education, at the elementary level, the findings indicated that from 2009-2010, music education was just about available throughout public schools nationwide. Of the elementary schools, 94% made available instruction intended specifically for music and 91% provided instruction by a hired music specialist. Ninety-three percent of the schools indicated that students received music instruction a minimum of one time per week and 77% indicated that designated space and special equipment were provided for instruction.

Parsad and Spiegelman (2012) reported 61% of schools indicated that a minimum of one type of professional development in the area of music was provided by the school or district. Teaching load for music specialists averaged 22 hours per week with 62% of the music specialists working with other teachers to integrate another subject area into a music lesson taught by the specialist. Furthermore, the findings indicated that 42% of schools participated in a partnership with a cultural or community organization and made available school arts performances or presentations 75%, choir or band practices 46%, individual or small group music lessons 39%, and with 31% of individual artists and craftspeople (Parsad & Spiegelman, 2012).

The findings from this study, shared by Parsad and Spiegelman (2012), indicated that music instruction ranked the highest compared with instruction in visual arts, dance, and drama. Although not specified by the 2009-2010 study, the authors believed that differences may be due to state mandates (with greater mandates for music instruction as opposed to visual art, dance, and drama), the incorporation of drama and visual art into classroom activities (such as reader's theater and craft-based projects), and dance taught as a component of physical education (Parsad & Spiegelman, 2012). Now that a brief historical perspective and current conditions in arts education has been addressed, the social functions of the arts will follow.

Social Functions of the Arts

The arts and music have served a variety of functions in society from ancient times to the present. In 1868, for instance, the opera *Boris Godunov* was composed by Modest Mussorgsky (1839-1881) to depict the coronation of the Czar of Russia. The arts also can unify people who might not otherwise join together. This unity can be among

members of a performing ensemble or between performers and audience. Members of a community band, for instance, though they might live near each other, might not have a reason to work or spend time together. A performing ensemble such as the Shen Yun East-West orchestra might not otherwise have the occasion to join together except for their performing skills and the aesthetic value they offer audiences around the world. The Shen Yun Performing Arts (2019) brochure provided background information about China; the importance of the arts; and how the performances incorporate singing, dancing, and instrumental music especially as a way to bring attendees back to the culture of ancient times. The brochure stated, “Art carries the very DNA of a civilization, and can bring the brilliance and wisdom back to life. Shen Yun takes this as its mission—to revive the very best of China’s 5,000 years of civilization through art” (Shen Yun Performing Arts, 2019, Art Connects Heaven & Earth section, para. 1). Referring to the musical aspects of the performance, which is an integral part of the show, the brochure stated:

. . . from the live orchestra that accompanies each dance to the vocal and instrumental solos on stage. Shen Yun’s orchestra is incredibly unique, harmoniously blending the grandeur of a Western orchestra with the distinct beauty of ancient Chinese instruments. The result is a gorgeous and vivid sound with great emotional range—perfect for bringing to life the soul of an ancient civilization. (Shen Yun Performing Arts, 2019, Music that Runs Millennia Deep section, para. 2)

It is apparent that both musicians and audience members experience a special bond at the unique performances by Shen Yun.

Music also serves various educational functions. It can serve students with special educational needs (Covey, 2008; Hetland, Winner, Veenema, & Sheridan, 2007). Music as delivered in therapy, interventions, or instruction, such as using a kinesthetic approach, can help underachieving students and students with disabilities or exceptional talents achieve success in learning. For example, Harvard's Project Zero (Project Spectrum), through the work of Gardner et al. (1998a, 1998b) provides teachers with instructional guidelines for using the arts to enhance student academic achievement. Furthermore, the arts have the ability to provide a venue for children with disabilities to showcase their talents through dance, music, visual arts, and theater (Baker, 2012; Mardirosian & Lewis, 2009).

To highlight a unique partnership in Arlington Heights, Illinois, The Metropolis School of the Performing Arts Outreach Education Program develops arts opportunities to meet the needs of individuals with disabilities. An example is "Flourish in the Footlights," a program presented by Arlington Pediatric Therapy, Friends of Children in Therapy, and the Metropolis School of the Performing Arts as it provides an opportunity for individuals with disabilities to participate in a staged theater production. The performers, ages teenage to adults, join a 7-month program that includes participating in rehearsals. The finale is a full-scale performance on the Metropolis stage. To validate that participation in "Flourish in the Footlights" has benefits for those involved, Mary Beth Mayer, a special educator with the Arlington Pediatric Therapy, commented in an interview for a local newspaper. Mayer noted that many of the performers return year after year showing wonderful progress (as cited in Daday, 2015). Furthermore, Mayer

commented, “The program is a way to bring all the different skills—speech, physical and occupational therapies—together. Mostly, it puts them in the spotlight, which they desperately need” (as cited in Daday, 2015, pp. 1-2). To elaborate on this theater experience, Metropolis staff member and director of the production, Megan Willhite acknowledged that she loved the program because it allowed the performers to participate in a creative process (as cited in Daday, 2015).

As an audience member, I also benefit from attending these performances. I am able to observe a talented and dedicated group of performers who have worked together to accomplish an amazing task of performing in front of an audience. After looking around the theater, I sensed an overall joy as the performers took a bow at the close of the show. Now that the social functions have been discussed, next the contributions of arts education including student academic achievement and social and emotional development will be presented.

The Contributions of Arts Education

Eisner (1998b) stated, “The arts inform as well as stimulate, they challenge as well as satisfy” (p. 56). The contributions of arts education address students’ benefits in the areas of academics, the field of neuroscience, and social and emotional development. As an arts educator, I am aware that the arts contribute to a student’s academic achievements and social and emotional development and are an important part of the educational process. Exposure to the arts helps schools focus on relationships in learning by increasing students’ chances to create a more individualized and unique connection to the instructional material (Nathan, 2008) and by recognizing the talents and passions of

students (Robinson, 2009). Participation in the arts and music education programs reinforces students' foundational skills, such as problem solving, communicating, and working collaboratively with members of a group (Illinois State Board of Education, 2016).

In the field of the arts education, the work of Maxine Greene (1995, 2001) and Elliot Eisner (1998a, 1998b, 2002) has influenced me as an arts educator and performing artist. To begin, I will provide a brief background of these individuals. As a philosopher and educator, Maxine Greene's primary research concerns are philosophies of education and social thought, aesthetics and the teaching of the arts, literature as art, and multiculturalism. Greene's work is prolific. Her texts, *Releasing the Imagination: Essays on Education, the Arts, and Social Change* (1995) and *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (2001) focused on aesthetics with the development of imagination and creativity and how this way of thinking has the ability to influence educational reform.

Elliot Eisner shared many of the same successes as an accomplished educator and author. He served as assistant professor at the University of Chicago and a professor at the Stanford Graduate School of Education. Within his vast amount of work, he addressed aesthetics, curriculum, teaching, learning, and qualitative research methods. He was considered an expert on how the arts can be used to improve education and gave numerous charismatic lectures on this topic around the world.

I have provided a background of Maxine Greene and Elliot Eisner and their contributions and advancements in the field of arts education. At this time, my discussion will focus primarily on their views of aesthetics and arts education.

In *Releasing the Imagination: Essays on Education, The Arts, and Social Change*, Maxine Greene (1995) defined arts and aesthetic education. Greene explained, “By “art education,” I mean, of course, the spectrum that includes dance education, music education, the teaching of painting and the other graphic arts, and (I would hope) the teaching of some kinds of writing (1995, p. 138). Greene noted, “By “aesthetic education,” I mean the deliberate efforts to foster increasingly informed and involved encounters with art” (1995, p. 138). Greene acknowledged that aesthetic education is a process that, if done correctly, uses the arts to create a new way of feeling and meaning. Greene elaborated when experiencing a piece of music, art, or literature, “The point of enabling our students to both engage in art as a maker and experience existing artworks is to release them to be more fully present. . .” (1995, p. 138). Moreover, Greene stressed that imagination is always related to aesthetic education.

Greene (2007) commented that teachers have to become sensitive to create opportunities for children to experience active learning. Regarding students, she commented, “Much depends on their imaginations being aroused, on their feelings infusing their thinking, their perceptions grounding what they come to know and understand” (Greene, 2007, p. 48). Greene elaborated, “It is in encounters with the arts, informed encounters, that their capacities are activated in ways traditionally ignored” (2007, p. 48). Furthermore, she felt that imagination is necessary to educate for freedom. Greene noted, “That is because, of all our cognitive capabilities, imagination is the one that permits us to give credence to alternative realities” (Greene, 1995, p. 3).

Greene (1995) argued that aesthetic education should be available to all students. She commented that our increased focus on teaching other core subjects, such as

mathematics and science, decreases our intellects. Furthermore, Greene stressed that schools need restructuring to create a climate where students feel nurtured and are encouraged to see art through their own experiences. She expressed hope that the classroom teacher would know each student in such a way that he or she could help them see the aesthetic qualities in arts and the ability to know what they like and why. When appreciating aesthetic education, Greene (2001) emphasized, “We see it as integral to the development of persons—to their cognitive, perceptual, emotional, and imaginative development” (p. 7).

Eisner (2002) in his book, *The Arts and the Creation of Mind*, suggested that an aesthetic experience has the ability to stimulate our feelings. “What is aesthetic heightens feeling. What is aesthetic is pervaded by an emotional tone made possible by the process of being engaged in a work of art” (Eisner, 2002, p. 81). Eisner explained that this experience can occur when taking in the product or in the process of creating it (2002, p. 81). Eisner noted that it is the artistic value that an aesthetic experience has that allows us to be affected. For example, Eisner referred to the reaction that an individual may have after hearing an exceptional performance of an orchestral piece or one given by a jazz ensemble (2002, p. 81).

In *The Kind of Schools We Need*, Eisner (1998b) suggested the presence of the aesthetic is an important component of the curriculum. Eisner noted, this attention to the aesthetic is necessary to assist in developing mental skills and relay to students the value of what is being taught (1998b, p. 42). “The absence of attention to the aesthetic in the school curriculum is an absence of opportunities to cultivate the sensibilities. It is an absence of the refinement of our consciousness, for it is through our sensibilities that our

consciousness is secured” (Eisner, 1998b, p. 42). To further elaborate, Eisner hoped that students would use an aesthetic order way of thinking when engaged in the arts, other areas of learning, and in their everyday life.

As a curriculum theorist, Eisner (2002) specifically had concerns with the emphasis placed on standardized testing and to the degree they are used, may limit the possibilities for creative and meaningful learning. When developing a curriculum, Eisner (1998b) acknowledged that aesthetics in education do contribute in two ways, however these still have not been considered a useful component within the goals of education. Eisner stated, “First, it tells us about the world in ways specific to its nature. Second, it provides the experiential rewards of taking the journey itself” (1998b, p. 43). He stressed that the arts are a vehicle that allows for aesthetics to be incorporated into the way students learn. Regarding the use of imagination, Eisner (2005) commented,

Imagination is no mere ornament, nor is art. Together they can liberate us from our indurated habits. They might help us restore decent purpose to our efforts and help us create the kind of schools our children deserve and our culture needs. Those aspirations, my friends, are stars worth stretching for. (p. 214)

Based on this comment, Eisner felt that imagination provides a different way to see everything.

Both Greene and Eisner are philosophers and existentialists, which links their work. Both call for reform in schools; they are both opposed to our current focus on standardization, which pervades our schools, leading to decreased funding with which to maintain arts instruction. Greene differs from Eisner, as she does not believe in a total

cognitive approach to aesthetic education. Instead, her philosophy is grounded in intellectual and emotional ways of knowing. She does not believe in teaching art for art's sake or in using it as a tool for teaching other subjects. Instead, she uses an educational process that includes perception, cognition, and imagination. Despite their philosophical differences, they both support an aesthetic curriculum to help maintain the arts in education.

Eisner (2002) suggested principles to guide the curriculum development of arts education programs. In sharing the five principles of how he views arts education, he spoke to the importance of aesthetics. Principle five stated, "Art education programs should make special efforts to enable students to secure aesthetic forms of experience in everyday life" (Eisner, 2002, p. 44). He remarked about the benefits of an aesthetic experience from exposure to objects, music, and drama. Eisner stated, "It is a way of being moved, of finding out something about our own capacity to be moved; . . . In its best moments it is a way of experiencing joy" (2002, p. 84). Like Eisner, I believe these feelings are especially true for students who participate in the arts. In addition, the arts can allow for different ways of expression, such as feelings and imagination. Eisner stated:

Through the arts, we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts. These experiences are consequential, for through them we engage in a process through which the self is remade. (2002, p. 12)

In agreement with Greene and Eisner on maintaining arts education within a school system, I also support an aesthetic curriculum, as I believe it allows for an opportunity to create unique individualized learning experiences that are enriching for all students.

These views on the importance of the arts have moved arts education in schools to a new level. I have chosen the topic of aesthetics to present an alternative way to secure a place for the arts and music education programs in schools. At this time, when there is an emphasis on standardization, students often participate in activities that if done correctly have only one correct answer. Students who receive instruction on a musical instrument and participate in a musical ensemble have the potential to take part in their learning, realize that there multiple ways to answer a question, and experience a sense of joy.

As an arts educator, I value the ways that Maxine Greene's ideas promote the use of the arts and the role of imagination to expand a child's educational experience. Like Greene, I recognize the importance of imagination in teaching and educating students. Greene (1995) posited,

Imagination is as important in the lives of teachers as it is in the lives of their students, in part because teachers incapable of thinking imaginatively or of releasing students to encounter works of literature and other forms of art are probably also unable to communicate to the young what the use of imagination signifies. (p. 36)

I do believe that the arts have an advantage that is unique from other academic disciplines, because they allow us to be part of a creative process. As teachers, we have the potential to engage students by encouraging them to draw from their experiences and background for their own work. At the same time, they provide opportunities to learn

from the work of others, as we are able to be thoughtful and consider new ways of thinking.

To maintain arts instruction as a priority in schools, educators should acknowledge the contributions of arts education on the development of students' full potential as learners and human beings. Many arts organizations, such as American Arts Alliance and American Council for the Arts, offer information regarding arts advocacy and the importance of including the arts in a school's curriculum. For example, the National Association for Music Education (NAfME) published a document titled, "Summary Statement: What Students Should Know and Be Able to Do in the Arts" (NAfME, n.d.-b). A section of this document addresses The Importance of Arts Education:

Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term education. We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. (NAfME, n.d.-b, The Importance of Arts Education section, para. 1)

The authors also included justification for this statement, which communicates a need to value the arts for their own sake, the importance of obtaining an arts education, and the influence of the arts on an individual's daily life. This focus on the arts requires a multitude of organizations and individuals devoted to promoting the arts and providing evidence for the contribution of an arts education to students' academic achievement and

social and emotional development. Many believe that the arts should be an integral part of schools' curriculum rather than superficially integrated into the classroom—viewed as a luxury for the privileged—or added to the school schedule for the purpose of creating planning time for elementary classroom teachers.

Student Academic Achievement and the Arts

Many scholars in the field of education validate the arts as a necessary part of an individual's education (Catterall, 2009; Gardner, 1983, 1993, 2000, 2006; Hetland et al, 2007; Jensen, 2000, 2001). For example, Catterall, Chapleau, and Iwanaga (1999) devoted much attention to studying students who are involved in the arts and the relationship that involvement has to their academic achievement and social and emotional development. The investigators found that students between eighth and 10th grades showed positive academic gains when they were given multiple opportunities to participate in the arts. Moreover, evidence showed that continued engagement in the arts enhances reading and math proficiency, self-concept, motivation, and empathy. More recently, Catterall (2009) studied the contribution of arts education on students' academic achievement and social and emotional development by observing both students attending an arts-rich school, that provided several opportunities to participate in the arts and students attending arts-poor schools, which offered little opportunity to participate in the arts. Catterall (2009) concluded that students attending the arts-rich school received better grades, had a higher rate of completing their education, and felt more positive about their future work experiences than the students in the arts-poor schools.

Scholars have researched the extent to which an arts education is able to promote student academic achievement through the learning process. Extensive research has been

conducted in the area of the arts, the brain, and student achievement (Jensen, 2000, 2001; Sisti, Glass, & Shors, 2007). Jensen (2000, 2001) acknowledged that it is important to understand that findings from brain research recognize that the arts are necessary to include in a school's curriculum. Jensen (2000) evaluated how the brain functions while participating in musical activity. His research indicated that musical activity stimulates both left and right hemispheres of the brain, resulting in integrated stimulation. In 2001, Jensen's research elaborated how musical activity enhances cognitive functioning due to firing patterns in the neurons. Gardner (2000, 2006) stressed that an education that incorporates music helps to develop the whole child and prepares individuals for the future. For example, Gardner believed that we have the potential to experience beauty and develop our cognitive abilities by being exposed to and gaining an understanding of the music of Wolfgang Amadeus Mozart (2000, p. 17, 130). In addition, Gardner (1983, 1993) discussed his theory of multiple intelligences and how they provide educators a way to heighten student learning, by devising instruction that targets their strengths and strengthens their weaknesses by being mindful of the identified intelligences: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, and personal. Gardner (1983, 1993) noted that an individual can have all or more than one intelligence with which to acquire knowledge. Within arts education, this theory of multiple intelligences has been incorporated to enhance student learning in the arts and throughout the curriculum.

How strongly does an arts education increase student academic achievement?

Johnson and Memmott (2006) cited a beneficial relationship between participation in music and general academic achievement. Their research examined the relationship between participation in contrasting school music programs and standardized assessment

test scores. Johnson and Memmott (2006) concluded that participation in music does increase reading, math, and college entrance exam scores. To provide further evidence, it has been reported by the College Board (Walker, 2006) that students who took arts courses did better on the college entrance exams than those who did not participate in the arts. For example, those who had studied music scored an average of 40 points higher on the math portion with a maximum score of 60 added points. Those who had studied acting outscored their peers by 66 points on the verbal section. Educators often turn to the arts as they strive to create rich and authentic learning experiences for their students, as these contribute to a student's academic achievement. When designing an arts curriculum, teachers must consider their work with each student, what they are teaching, and where they are teaching (Darling-Hammond & Bransford, 2005).

To support the contributions of the arts on student academic achievement and social emotional development, attention has focused on the field of neuroscience as it relates to the development of a child's brain with applications to the arts and music education. Moreover, this field relates directly to emotional intelligence such as social awareness and the ability to work well with others, which are skills desirable in today's world. As a result, viewpoints on how the arts hold a place within a school experience may be changing based on these findings. At the same time, arts educators have begun to look at ways to review and revise pedagogy and curriculum.

Neuroscience Research and the Arts

Neuroscience research has identified that participation in the arts and music education stimulates a set of processes in the brain that results in an increase in cognitive and academic growth. Authors and researchers have studied the effects of arts education

on brain development—including the development of the neurobiological system (Jensen, 2001), language, speech, attention and memory, emotion (Kraus & Chandrasekaran, 2010), auditory attention (Fujioka, Ross, Kakigi, Pantev, & Trainor, 2006; Huotilainen, 2010; Winner, Goldstein, & Vincent-Lancrin, 2013), and reading and verbal intelligence (Moreno, Marques, Santos, Castro, & Besson, 2009). In addition, music institutions, such as The Royal Conservatory of Music (2014), have focused on the contributions of music, highlighting brain research and the development of a well-rounded individual.

Eric Jensen (2001) wrote about arts education and brain development. He showed that the arts support the development of the neurobiological system. Jensen noted that cognitive development might be further improved through music. After reviewing the research on learning and the brain, Jensen outlined themes that focused on the arts. For example, the musical arts theme suggests that music enhances areas such as our cognitive, emotional, and stress-response systems (2001, p. 14). Furthermore, Jensen described correlations found between music and intelligence through studying how sections of the brain become connected. Therefore, his work may have practical application to educators. However, I believe it may be possible that the benefits obtained by music education are more likely when students with higher cognitive abilities are involved in music activities.

Additional neuroscience studies validated Jensen's (2001) theme regarding the musical arts. Researchers Nina Kraus and Bharath Chandrasekaran (2010) of Northwestern University reviewed extensive amounts of data from studies in the field of neuroscience. These studies showed that instruction in music produces changes in the auditory system that strengthen listening skills in musicians. Furthermore, musical

training can result in the neural processing of music and has the ability to transfer to other domains. For example, the auditory skills acquired by a musician stimulate skills in areas such as language, speech, emotion, and auditory processing (Kraus & Chandrasekaran, 2010). In reviewing the evidence that music training results in changes in the brain, Kraus and Chandrasekaran (2010) suggested that the benefits of music training should be available to all, not only those showing musical talent. Furthermore, they stated, “However, in today’s society, musicians are often the product of years of private instruction, a luxury that is possible only for a select few” (Kraus & Chandrasekaran, 2010, p. 603). In addition, the researchers knowing how musical training is beneficial, it is vital that equal opportunities be made available so that all students can improve their listening skills through music training. Kraus and Chandrasekaran (2010) suggested that musical training should begin at an early age, which is accomplished only in a school setting. Yet, even with the positive findings from their review, they acknowledged the continuing decline of music education in schools’ curriculum (Kraus & Chandrasekaran, 2010).

Further focus on the relationship between music and the brain is documented in the book, *Arts for Art’s Sake? The Impact of Arts Education* (Winner, Goldstein, & Vincent-Lancrin, 2013). The chapter, “Cognitive Outcomes of Music Education,” referenced studies that made connections between learning music and cognitive abilities such as overall academic achievement (i.e., reading and mathematics), visual-spatial skills, attention, and memory (Winner et al., 2013, p. 85). The authors stated, “Learning to play an instrument requires discipline, attention, memory, and good listening skills. All

of these habits of mind, if learned, could in principle transfer to other areas” (Winner et al., 2013, p. 85).

To support the findings of Kraus and Chandrasekaran (2010), two studies illustrated how musical training affects children’s auditory attention. First, Fujioka et al. (2006) conducted a 1-year study in Toronto, Canada, of how musical training affects the development of auditory cortical-evoked fields in young children. The study included children taking Suzuki violin music lessons and children taking no music training outside school. Fujioka et al. (2006) investigated (a) how auditory responses matured within 1 year, (b) whether responses to musical sounds matured differently than responses to noises, and (c) how training in music affected normal brain development. The participants included 12 children (nine boys, three girls) ages 4 through 6. Six children (five boys, one girl) had attended one of the Suzuki music schools in Toronto within 3 months before the first measurement (five violin and one piano). The average duration of lessons before the first session was 1.5 months. The other six children (four boys, two girls) had taken no music lessons outside of school. Furthermore, one participant in each subgroup was left-handed (Fujioka et al., 2006).

Fujioka et al. (2006) acknowledged the Suzuki method for this study was chosen for several reasons. First, choosing the Suzuki method guaranteed that the students were all trained in the same method. Second, the selection of children was not based on their initial musical talent. Third, the parental involvement and the social element of this method of instruction have the same supportive home environment. Finally, because the Suzuki method does not start with training in reading music, it was a model for how training in auditory, sensory, and motor activities creates changes in the brain’s cortex.

Fujioka et al. (2006) noted the brain activities of the children were measured four times per year using magnetoencephalography (MEG). MEG is a noninvasive technology used for scanning the brain. During this scanning process, the children listened to two types of sounds: a violin tone and a noise-burst. Four sessions took place 3 to 4 months apart, with the last session ending within 11 to 14 months after the first session (mean: 12.08 months). The analysis of the MEG responses indicated that among all the children, larger responses were seen to the violin tones than to the noise-burst. In addition, findings showed an enhanced negative magnetic evoked response (N250m) to violin tones in musically trained children compared with untrained children. This finding showed that a magnetic component associated with attention was elevated in children with musical training, as opposed to those who were untrained, in response to violin tones. However, the researchers could not conclude that the music training was the cause of the different brain responses, because it was not possible to illuminate any existing differences before beginning music training (Fujioka et al., 2006).

Second, in Finland, Huotilainen (2010) performed a correlational study, comparing children ages 9 to 13, who were and were not participating in musical activities, to determine the relationship between music and auditory attention. Children were divided into two groups based on the number of activities they were involved in, their socioeconomic status, and the quality of the school they attended. From the study, Huotilainen (2010) shared that children participating in music performed significantly faster with fewer errors on neuropsychological test batteries. Additional evidence showed that children involved in music excelled in the tasks of paying auditory attention in the presence of distracting sounds and naming objects and switching rules in naming objects.

Similar to the findings of Fujioka et al. (2006), Huotilainen's (2010) findings showed that participating in playing and singing developed the skill of focused auditory attention. It was of interest to me that Huotilainen's (2010) study also showed that this skill transferred to nonmusical tasks and enabled children, despite other distracting sounds, to stay focused on an auditory task.

In *The Benefits of Music Education*, a section titled, *Your Child's Development: Music Study may be the Best Tool*, The Royal Conservatory of Music (2014) referred to research that indicates the study of music benefits the structure and function of the brain (p. 2). In general, the document presented "The Benefits of Music Education — Quick Facts" as, "Improved Language Abilities, Increased Emotional Resilience, Increased Empathy, Increased Attention Span + Focus, and Increased Self-Confidence" (The Royal Conservatory, 2014, p. 2). More specially, the document provided an overview of neuroscience research findings showing that musical study is a tool for achieving a child's full intellectual, social, and creative possibilities in areas such as speech and reading, attention level, and feelings of empathy (The Royal Conservatory, 2014, p. 1).

The Royal Conservatory of Music (2014) noted that while engaging in a variety of musical activities, the brain is activated and the areas of the brain work together to help a person enjoy and learn from the musical experience. "This brain workout leads to improved structure and function through a process called neuroplasticity—the brain's ability to reorganize itself by forming new neural connections. The improvements are responsible for many of the benefits of active participation in music" (The Royal Conservatory, 2014, p. 3).

Moreno et al. (2009) examined the effect of musical training on the development of the brain related to reading and verbal intelligence. The researchers' longitudinal study was conducted over a 9-month period and determined whether functional differences between musician and nonmusician children showed predispositions for music or as a result from musical training. Their study also addressed whether musical training improved nonmusical brain functions, such as reading and linguistic pitch processing. Moreno et al. (2009) explained the participants of this study included 32, 8-year-old, nonmusician children in the third grade from two elementary schools in Northern Portugal. These children had normal hearing ability, were right-handed, and were native Portuguese speakers with similar middle socioeconomic backgrounds. Parents of these children did not have a background in music or painting. Most importantly, these children were pseudo randomly placed in either music or painting training (control group) to ensure there were no previous differences between groups on the standardized neuropsychological assessments Wechsler Intelligence Scale for Children (Wechsler, 1991) or on the pitch discrimination tasks (including 90 melodies and 90 sentences). The two last groups, in music and painting, included 16 children each with 7 girls in music and 6 girls in the painting. The children were given music and painting lessons free of charge. As part of the study, near the beginning of the training, the children in the painting group attended an art exhibit and children in the music group attended a concert (Moreno et al., 2009).

The study consisted of three phases (Moreno et al., 2009). In phase 1, the children were tested individually in a quiet room of their school in two sessions (neuropsychological assessments and pitch discrimination tasks) to determine pseudo

random assignment of children to the music or painting groups and as a baseline to evaluate the impact of the training programs. In phase 2, the children participated in music or painting groups with four professionally trained teachers in music or painting. Instruction occurred for 75 minutes a session twice a week for 24 weeks. Musical training included a combination of Kodaly, Orff, and Wuytack methodologies and included training on rhythm, melody, harmony, and timbre. Painting training emphasized the development of visuospatial performance on several components such as light and color, line, perspective, and material and texture. In phase 3, children again were tested for neuropsychological assessments and pitch discrimination using the same procedure and stimuli as in phase 1. At the end of the training, those participating in the music group gave a school performance and those participating in the painting group showed their artwork at a school exhibition (Moreno et al., 2009).

The children were given pretests and posttests to measure reading skills and cognitive and listening abilities (Moreno et al., 2009). The researchers found at the end of the training, the children in the music group, unlike the painting group, showed gains in reading. In addition, they were more accomplished at connecting written words with their spoken sounds, which is an important component of literacy (Moreno et al., 2009). Furthermore, they were more successful in hearing changes in intonation in music and speech, which added to an understanding of emotion and nuance in conversation (Moreno et al., 2009). Upon monitoring the brain waves of the children using neuroimaging techniques, findings showed increased activity in regions of the brain associated specifically with careful listening to speech and music (Moreno et al., 2009).

To further illustrate the relationship between the brain and music, Hallam (2015) provided evidence that engagement with music has a major impact on the structure and function of the brain. Hallam noted that neuroscience research has shown that the cerebral cortex independently assembles in response to outside stimuli and students' engagement in their learning activities. Although the brain initially reacts to these stimuli and learning activities, long-term results require a considerable period of time to develop (Hallam, 2015). In addition, she stated,

Individuals can and do use music as an aid to relaxation, to overcome powerful emotions, to generate the right mood for social activities, to stimulate concentration, in short, to promote their well-being. It has become a tool to be used to enhance self-presentation and promote development. (Hallam, 2015, p. 21)

Hallam (2015) comments on music becoming a tool to enhance oneself, supports The Royal Conservatory of Music's (2014) finding that the study of music promotes a child's overall development. I agree with both their viewpoints that music can be used as tool to increase a student's personal growth. I appreciate Hallam's (2015) comment that it takes a long time to obtain these results; however, I believe the benefits continue throughout a lifespan.

Social and Emotional Development of Students and the Arts

Social and emotional learning (SEL) has been defined as the way in which people "acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions"

(Collaborative for Academic, Social, and Emotional Learning, 2015, p. 5). As an organization that promotes SEL, the Collaborative for Academic, Social, and Emotional Learning (CASEL) has created a systemic framework. Included in this framework are the following five core competencies:

Self-awareness: The ability to accurately *recognize* one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.

Self-management: The ability to *regulate* one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.

Social awareness: The ability to *take the perspective of and empathize* with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.

Relationship skills: The ability to *establish and maintain healthy and rewarding relationships* with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.

Responsible decision-making: The ability to *make constructive and respectful choices* about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others. (CASEL, 2015, pp. 5-6)

CASEL (2015) indicated that these competencies are at the center of homes and communities as part of family and community partnerships, of schools as part of schoolwide practices, and of classrooms as part of SEL curriculum and instruction. To provide a context of SEL in a musical setting, Edgar (2017), posited that students appreciate the social, musical, and emotional aspects of participating in music. In addition, he believed that music classrooms and their teachers have the ability to greatly influence K-12 students. Edgar elaborated that because music teachers are involved in their students' lives, they can be instrumental in helping students in their social and emotional development. Edgar acknowledged that the music classroom is an environment with musical and extramusical benefits, such as communication, positive peer interactions, dependability, responsibility, focus of attention, delayed gratification, and acceptance of consequences. He stated, "The music classroom is a complex academic and social environment where the music teacher has strong potential for student influence both personally and musically" (Edgar, 2017, p. 24). Furthermore, the development of social relationships and social bonding can be achieved through group music making (Edgar, 2017).

Greene (1995) supported the belief that the arts are important for the social and emotional development of students, as well as thinking imaginatively. Greene

commented, “Art offers life; it offers hope; it offers the prospect of discovery; it offers light. Resisting, we may make the teaching of the aesthetic experience our pedagogic creed” (1995, p. 133). She urged teachers to be imaginative with themselves and with their students. Furthermore, she believed that imagination should be available to people of any ethnicity, socioeconomic status, or gender and emphasized it is important that teachers provide art experiences in the classroom. Greene stated, “Students can be provoked to imaginatively transmute some of their stories into media that can be shared in such a fashion that friends can begin looking together and moving together in a forever expanding space in their little world” (1995, p. 42). Art experiences, noted Greene are important; they allow students to use their imaginative capacity, spontaneity, and provide time for reflection.

Hallam (2015) discussed how individuals benefit from participating in musical activities. She reported that it is possible for music to have positive effects on personal and social development for those who are actively involved in music making, including the areas of educational motivation, social cohesion and inclusion, pro-social behavior and teamwork, empathy and emotional intelligence, psychological well-being, and personal development and self-beliefs (Hallam, 2015, p. 10-18). Within educational motivation, Hallam commented that music offers the possibility for increased motivation and behavior, raising self-esteem, and improving mood (Hallam, 2015, p. 14). These are partly influenced by the degree that children have a desire to participate in music. In addition, higher frequency of social activities enhances children’s sense of inclusion. She addressed how music offers opportunities for social cohesion and cultural unity. Social cohesion in classes at schools can be extended through music making, which strengthens

positive attitudes (Hallam, 2015, p. 15). Hallam stated, “Group music making offers the opportunity to engage in wider cultural experiences, explore new ideas, places and perspectives and support social cohesion through broadening experience” (2015, p. 15). As an educator and musician, I feel that group music making provides an opportunity for students to work with others and increases their sense of belonging and self-worth.

Hallam (2015) believed that being part of group music making contributes to a student’s feelings of social cohesion and social inclusion in a school setting. To support this claim, two studies have shown the influence of music making on social cohesion in schools. First, Eerola and Eerola (2014) tested whether music education could establish social benefits within a school environment. Participants from Finland included 735 pupils with some beginning music classes at age 9. Children were selected to participate in classes by having to sing a solo and repeat rhythmic and melodic patterns. While attending classes, the children had three extra music lessons each week. The children were tested at Year 3 (baseline) and Year 6 to determine the impact of the additional music classes. A self-assessment measure of Quality of School Life (Linnakylä & Malin, 1997) that contained 29 items focusing on general satisfaction with school, teacher student relations, status in class, identity in class, achievement and opportunity, and negative affect was used to evaluate the students at Year 6. An additional five items addressed classroom climate. At Year 3 the children having extra classes achieved higher scores for math, Finnish language, and literature. At Year 6, the same children achieved higher scores for climate in the classroom, were overall more satisfied with school life, believed they had more opportunities, and felt a sense of achievement. These findings may have been a result of attending a class with others sharing the same interest, by

receiving positive feedback from others after public performances, and experiencing strong emotional feelings and the pro-social effects of participating with others (Eerola & Eerola, 2014).

Rinta, Purves, Welch, Stadler, and Bissig (2011) commented that social inclusion is a vital factor in sustaining a balanced society. Moreover, communities have promoted feelings of social inclusion through their music and arts programs (Rinta et al., 2011). These researchers investigated the links between children's musical backgrounds and their feelings of social inclusion. One hundred and ten participants from the United Kingdom and Finland ranged in age from 8 to 11 years old. Questionnaires, which the children found easy to fill in, proved to be an effective method to obtain background information on the children's previous and current music engagement and education. An instrument was developed and tested and was used with the children to assess social inclusion (Rinta et al., 2011).

Rinta et al. (2011) discovered a remarkable link between the children's feelings of social inclusion and the consistency of being involved in music making and singing activities. The more that children participated in playing a musical instrument or singing with family and friends, the more they felt socially included (Rinta et al., 2011). These findings supported the hypothesis that participating with group music making enhanced feelings of social inclusion. The results showed that the frequency of the involvement in playing an instrument or singing enhanced the children's sense of social inclusion. Furthermore, no significant connections were noted between musical engagement and background and feelings of social inclusion (Rinta et al., 2011). However, participating in a group music activity seemed more important than making music alone (Rinta et al.,

2011). Rinta et al. (2011) suggested that further study would be needed to investigate the possible connections between group music activities and increased feelings of social inclusion.

Both Eerola and Eerola (2014) and Rinta et al. (2011) agreed that music making adds to a feeling of social inclusion and influences social cohesion in schools. In summary, based on the beliefs of Hallam (2015), findings from these researchers, and my own experiences as a member of musical ensembles, these components should be considered when developing a music program in a school's setting. To elaborate, Hallam (2015) acknowledged that group music making provides opportunities to explore new ideas and supports social cohesion through expanding experiences. Related to the topic of pro-social behavior and teamwork, Hallam (2015) noted that group music making, from children through adults, promotes traits such as "co-operation, pro-social behaviour, belongingness, relationships, collaborative learning, social advancement, group identity, solidarity, taking turns, teamwork, and helping others" (Hallam, 2015, p. 15). Positive social relationships further enhance the building of trust and respect vital for operating small and large music groups. Hallam (2015) stated,

Making music with others in small and large groups requires team work, particularly when music is to be performed. Team work relies on participating individuals supporting each other and developing trust and respect. Group music making provides an ideal vehicle for developing pro-social, team working skills. (p. 88)

Opportunities to participate in group music making may enhance students' development of pro-social and teamwork skills.

Hallam (2015) believes that engaging in music advances the progress of building on personal development and self-beliefs. She elaborated that the impact on self-beliefs is contingent on the type of responses obtained from others. She furthered believed that positive feedback contributes to the quality of one's self-esteem and self-confidence. Therefore, when participating in musical performances, it is helpful to receive positive responses for the achievement of personal development and self-beliefs (Hallam, 2015).

Hallam (2015) identified several implications for education related to a child's social and personal development. Based on research in this area, examples of these suggestions included participation in music making beginning at an early age and over an extended period of time; opportunities for participating in group music making and performances; high-quality teaching; and a curriculum that includes a range of topics focused on musical concepts (pitch and rhythm), instruments, improvisation, and reading of music (Hallam, 2015, p.19). To reinforce her point, she recommended that focusing in these areas is essential for a child to achieve the maximum benefits of a musical education Hallam (2015).

21st Century Skills

In response to growing concerns about the United States' ability to compete in the global market, The Partnership for 21st Century Skills was formed in 2002 as a coalition joining business and education leaders from national organizations (Partnership for 21st Century Skills, 2010). Professional arts educators wrote the Skills Map for the Arts. Among these educators, Dean et al. (2010) developed a 21st Century Skills Arts Map to illustrate how these skills might be used in the fine arts program at the fourth-, eighth-, and 12th-grade levels. The following example is from the 21st Century Skills area of

Productivity and Accountability. The definition provided for this skill focused on establishing and meeting standards and goals for accomplishing work of high quality on time while remaining diligent and maintaining a strong work ethic. The identified outcome stated, “Students will set goals, accept responsibility, and refine their work to meet high standards of excellence and accountability” (Dean et al., 2010, p. 14). The following is the fourth-grade example to illustrate this outcome:

Students work collaboratively to develop criteria for evaluating the quality and impact of a musical performance. They conduct online research to compare their criteria to those developed by others and make appropriate revisions. Then, as they prepare a piece for performance, they periodically listen to a recording of themselves singing or playing and evaluate that recording according to the criteria (individually for their own work, individually for peers’ work, and collectively for the group’s work). (Dean et al, 2010, p. 14)

The previous example illustrated how a student applied the knowledge and skills to achieve success in an identified outcome. The ability to learn and use these skills supports students’ success in the 21st century. The introduction section of the Skills Map stated, “Anyone who has ever seen a student become excited, energized, and confident through artistic exploration has seen first-hand how arts education engages children and contributes to their overall development” (Dean et al., 2010, p. 2).

Furthermore, NAFME (n.d.-a) acknowledged that a variety of benefits are obtained by participation in music that helps to educate the whole child. Having exposure to music “. . . shapes the way our students understand themselves, others, and the world

around them” (Music Helps Educate the Whole Student section, para. 1). Therefore, NAFME (n.d.-a) indicated specific benefits classified under the 21st Century Skills:

Creativity: Students learn to think about problems from a variety of viewpoints and increase problem-solving skills.

Collaboration: Through working together to create a finished project, students learn to incorporate different approaches and to leverage individual strengths for a higher-quality outcome.

Confidence: Through consistent performance for their peers and for audiences, music study helps students develop greater confidence in themselves and their abilities.

Critical thinking: Through the creative process, students strengthen their skills in synthesizing and evaluating information, and apply these skills to changing their assumptions and actions. (21st Century Skills section)

For these reasons, it is my belief that the ability to perform, create, and respond to a piece of music remains an important part of a well-rounded education. Exposure to music provides a way for students to understand themselves while they acquire and apply skills necessary for future success in today’s society. As the contributions of arts education have been identified, the next section will focus on necessity to advocate for the arts in education.

Advocating for the Arts

When developing arts strategies to promote arts education in schools, Gee (1999a, 1999b) remarked that caution is needed when commenting about the benefits of the arts

in education. Gee posited that if claims were made that were not fulfilled, damage might be done to the cause of arts education. Furthermore, current conditions present serious strategic choices to the field of arts education. If care is not taken, advocacy efforts will fail, and advocates will talk the arts out of—instead of adding them into—the curriculum, either by endorsing theories that deny the value of the arts or by accepting the ever-changing advocacy agenda that may not be about student arts learning at all (Gee, 1999a, 1999b).

Of equal importance when promoting student academic achievement and social and emotional development, advocates posit that educators must emphasize maintaining arts education in the schools. In the essay review *The Arts and the Creation of Mind* by Elliot Eisner (2002), Rolling (2006) stated, “I wonder about the effectiveness of public schooling in an economy that marginalizes the quality of learning that is possible only through the arts” (p. 118). He reminded us that when reviewing the contributions of the arts and music education on student academic achievement and social and emotional development, one must consider how to build and maintain the arts within a school’s curriculum.

Furthermore, advocating for the arts and music education is a familiar topic and strikes a chord among educational professionals, organizations, and communities. Therefore, advocacy tactics are essential because they rally for the place that music holds in schools, often in uncertain circumstances, and are frequently based on budgetary constraints and standardized test scores. Advocates for the arts have taken various viewpoints to assist in building and maintaining arts and music education programs: they are supported for their own worth, they are essential to us as human beings, or they

promote student academic achievement and social and emotional development as a way to assist in reaching the goals of the educational system.

Many authors have tackled the subject of advocacy by describing the various approaches needed to support the arts: those who try to unify viewpoints (Scripp, 2002), those who present incongruences in what we say is valuable and what we believe (West & Clauhs, 2015), those who advocate for the development of the whole child (Ogden, 2011), and those who present the meaning and contributions of the arts and music education from seminal writers (Eisner, 1998a, 1998b, 2002; Hetland & Winner, 2001, 2004; Reimer, 2005). Larry Scripp (2002) wrote about his agreement with those who were advocating for the arts and music education. In his essay, “An Overview of Research on Music and Learning,” Scripp spoke about how music in public schools continues to be in a position at risk. He presented a unique idea to reduce the tension between the different positions on arts advocacy. Scripp elaborated that although music has been strong in the commercial sector, “the comprehensive, sequential study of music has yet to be accepted as a core ingredient of public education” (2002, p. 132). He further explained that an issue exists in advocating for our programs due to a lack of unity among stakeholders such as administrators, educators, and parents for the role of music in education (Scripp, 2002).

Scripp (2002) reminded us that there are distinct differences in how people perceive the value of the arts. The “essentialists” believe that music should be valued in the curriculum for its own worth and not for its supplementary benefits (Scripp, 2002, p. 132). However, the “instrumentalists,” do not isolate music as a separate subject, rather consider music as a vehicle to assist students in the learning process across the

curriculum (Scripp, 2002, p. 132). He further noted that even as new research focuses on the contributions of music, especially in relationship with other subjects, advocates may still find it difficult to speak with one voice. Scripp raised concern that if we choose not to acknowledge how learning transfers between music and other content areas, then music education will continue not as a standard part of the school curriculum, but accessible to a smaller population of the students as an optional course (2002, p. 132).

West (2012) contended that maintaining music in a school's curriculum is a struggle due to limited funding and the emphasis placed on test scores. Although there are successful approaches to maintaining our current advocacy methods for music education our current efforts need to be examined for how we present information to people and assess what we value (West & Clauhs, 2015). Scripp (2002) referenced the need to create a unified voice, while West and Clauhs (2015) emphasized the need to return to previously established values of the arts. It is apparent that these authors wanted to find ways to become more unified and consistent in the message when advocating for the arts. As a way to maintain the arts, advocacy measures are becoming more necessary as school board members and administrators struggle to disperse limited funding as schools are being held accountable by testing measures (West, 2012). According to West and Clauhs (2015), advocacy is considered "the act or process of supporting a cause, then it stands that our efforts to support music education should be driven by our beliefs about its value" (p. 57). Furthermore, they commented that if educators remain inconsistent with their message, it increases the potential for the elimination of arts education (West & Clauhs, 2015).

Gee (1999a, 1999b) commented that caution must be taken when developing strategies for advocating for the arts in education. Therefore, because there is a need to be mindful when advocating for arts programs, West and Clauhs (2015) identified three downfalls that stakeholders should avoid when advocating for music education. First, do not focus on issues that are not relevant and not founded on evidence. Second, avoid promoting a benefit from participation in music that can be obtained by participation in another activity. Third, it is not desirable to over emphasize an advocacy position (West & Clauhs, 2015, pp. 57-62). The authors suggest a shift in our advocacy efforts to address developing a culturally relevant curriculum, promoting creativity in music, and obtaining support from advocacy organizations for music education in public schools (West & Clauhs, 2015).

I would be remiss if I did not acknowledge longstanding scholars Bennett Reimer (2005), Elliot Eisner (1998a, 1998b, 2002), Lois Hetland and Ellen Winner (2001, 2004), and Jessica Hoffmann Davis (2008) for their contributions to the field of arts education and arts advocacy. They have written numerous publications and presented their viewpoints on promoting and maintaining arts education in a school setting. It is apparent that these individuals believe the arts are an essential part of a well-rounded education for all students. Through their reflective thoughts and findings, they have provided arts and music educators, along with others involved in education, continuous support and guidance.

One strategy, when advocating for the arts is to augment what we say with what we are able to do and produce. As Reimer (2005) posited, “. . . persuade people to buy what we are selling, we should make what we are selling so valuable and pertinent to

their musical lives that they are delighted to get as much of it as they can” (p. 141). I believe that performances can serve as a tool to promote what is of value in music education.

Eisner (1998a) believed in the arts for their own sake and did not view them only as a way to contribute to the learning in other subject areas. He felt that educators should consider the importance of the arts for their intrinsic value not solely for their instrumental purposes. Eisner urged, “To use the arts *primarily* to teach what is not truly distinctive about the arts is to undermine, in the long run, the justifying conditions for the arts in our schools” (1998a, p. 12). Furthermore, Eisner (2002) realized that the arts are not at the forefront of a school’s curriculum. He recognized that the arts in education hold value for creating a literate individual with an emphasis in cognition and meaning making. In addition, Eisner (2002) created a list of *10 Lessons the Arts Teach*:

1. The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.
3. The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.
4. The arts teach children that in complex forms of problem solving purposes are seldom fixed but change with circumstances and

opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.
6. The arts teach students that small differences can have large effects. The arts traffic in subtleties.
7. The arts teach students to think through and within a material. All art forms employ some means through which images become real.
8. The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.
9. The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.
10. The arts' position in the school curriculum symbolizes to the young what adults believe is important. (pp. 70-92)

These thought-provoking statements presented by Eisner (2002) remind us that participation in the arts provides us learning opportunities not available in other subjects.

As an educator, I agree with Eisner that the arts provide students an opportunity to engage in a creative process that supports different ways of thinking and feeling. I feel these lessons provide a practical, yet powerful and comprehensive way to advocate and

place the arts in better standing within the field of education.

Hetland and Winner (2001) advocated for the arts from a historical perspective. They reflected that the arts have been around for longer than the sciences and the various cultures over time have never doubted the need to study the arts. Hetland and Winner believed the arts should be incorporated into every child's education and treated with equal importance to other subject areas. "The arts must be justified in terms of what the arts can teach that no other subject can teach" (Hetland & Winner, 2001, p. 3).

Because advocacy strategies can be developed from many different angles, Davis (2008) thought it was time to use the unusual approach of having students experience failure as a platform for advocating for the arts in education. Being tired with the labeling of academic subjects and the so-called "non-arts subjects," and not considered of equal value in schools, as if they were not on the same playing field in their place in schools, she explored something new (Davis, 2008, p. 81). She posed the idea of failure as an advocacy tactic. While advocating for the arts to a group of individuals, Davis stated,

A frequent rationale for including the arts in education is that they provide opportunities for success to children who do not succeed in other areas. I would like to propose that an equally good reason is that they provide opportunities for failure to children who succeed in other areas. (2008, p. 81)

Having secure places to review new solutions to our mistakes may not be possible in other areas (Davis, 2008).

Eisner (2002), Hetland and Winner (2001), and Davis (2008) presented different views of how to advocate for arts that were used in previous times. For example, Eisner's

(2002) *10 Lessons the Arts Teach* are still useful in advocating for arts education. Lesson 8 reminds us that we are able to convey our feelings through an artistic method. I believe that when playing an instrument, we are able to express our feelings in a way not possible in other areas of education.

In current times, the component of advocacy and community building remain a priority at the national, state, and local levels. Among national arts organizations, information found on websites of the National Art Education Association (NAEA), National Association for Music Education (NAfME), and the National Association of Music Merchants (NAMM) Foundation is available to assist various stakeholders in strengthening arts education programs. These sources have a common thread for building and sustaining strong arts education programs because they continue to speak to the necessity of adequate funding, time allotted in the school day, continuity of supportive leadership, and parental and community involvement. Moreover, they serve to present research findings focused on the benefits of music education in schools to help stakeholders remain current and advance their understanding about the importance of music as part of a well-rounded education for all students.

To provide examples of advocacy strategies from national music organizations, the National Association of Music Merchants (NAMM) Foundation published two documents about the importance of promoting music education in schools. First, the *SupportMusic Community Action Kit: Grassroots Advocacy Guide* (NAMM, n.d.) resource included suggestions on how communities can support the arts in their schools. The 10 sections addressed fundamental topics related to advocacy such as “Turn Your Passion for Music into Action,” “Put Students at the Core of Advocacy Efforts,” “Focus

on School Leadership,” “Understand the Financial Implications,” and “Stay Positive Based on Examples of Success from other Music Programs” (NAMM, n.d., p. 1). The document began with a quote, “Opening my trumpet case for the first time, I didn’t know that I was actually opening a door to other things . . .” (Student, age 13) (NAMM, n.d., Title Page). As a music educator, I felt this was a powerful way to present a student’s point of view when addressing the importance of building and maintaining music education in a school’s curriculum.

Although vast amounts of literature address advocating for music programs, I believe this guide posed unique perspectives necessary to consider when building and maintaining programs. I believe greater success is obtained when individuals speak passionately about important issues in education. According to the *SupportMusic Community Action Kit: Grassroots Advocacy Guide* (NAMM, n.d.), “As a parent, a community member or a business owner, your voice must be heard to influence school budget and curriculum decisions . . . You can work with other like-minded individuals to ensure that music education programs continue and flourish” (pp. 2-3). Furthermore, I have realized that maintaining a positive viewpoint and using successful programs as a model should drive your advocacy strategies. For example, using strategies from school districts that have been successful in speaking out for high-quality music programs may have the potential to motivate and guide advocacy efforts in other contexts.

In addition, the *SupportMusic Community Action Kit: Grassroots Advocacy Guide* (NAMM, n.d.) indicated that learning music benefits a student because it helps them do better in their work at school and in life. According to this guide, research has shown that students participating in music programs have greater success in whatever they chose to

do because their dedication to music helps them stay focused and driven (NAMM, n.d., p. 2). Furthermore, the guide indicated, “Music is basic to our development and expression, a disciplined endeavor valued by most cultures of the world. With the value of music education understood by so many and well-substantiated by research, why do we need to defend it” (NAMM, n.d., p. 2)? However, music programs often need to be defended, because they are being reduced or eliminated from public schools based on conflicts with instructional times, lack of qualified teachers, absence of community support, and the use of school funds for other areas that are evaluated by tests (NAMM, n.d.)

A second document by the NAMM Foundation and Grunwald Associates LLC (2015), *Striking a Chord: The Public’s Hopes and Beliefs for K-12 Music Education in the United States: 2015*, presented the results of a survey to gain an understanding of the importance of a music education from the viewpoint of music teachers and parents. Communities across the country were asked to provide information about their music education programs. The purpose of this study was to understand the perceptions, attitudes, and beliefs about the role of music in education as it pertains to the K-12th grade curriculum and how it contributes to students’ success in school and their future lives. A total of 1000 classroom or special subject teachers and 800 parents, with one or more children ages 5 through 18 in a K-12 school completed the survey online. To obtain a comparison from other segments of the population an additional 295 African-American and 276 Hispanic parents were interviewed. The survey used similar topics for teachers and parents, with a few selected questions for each group. Although the data were analyzed independently, the results were also compared between teachers and parents for similarities and differences (NAMM & Grunwald Associates LLC, 2015).

Among the key findings, the NAMM Foundation and Grunwald Associates LLC (2015) found that teachers and parents ranked access, quality, and the benefits of participating in music among the top priorities for their students and children. First, almost 80% of teachers and almost 64% of parents reported that access to the arts is “extremely” or “very” important (NAMM & Grunwald Associates LLC, 2015, p. 8). Second, teachers and parents held music programs to high standards with a leading factor the quality of teachers as indicated by 93% of the teachers and 86% of the parents. In addition, more than 80% of teachers and almost as many parents felt that a quality music education program requires an appropriate amount of time—including sufficient rehearsal time and length of class period and frequency. Third, teachers and parents should expand the range of music education programs; 87% of teachers and 81% of parents believed that there should be an opportunity for children to learn to play a musical instrument beginning in the elementary grades. In middle school, 63% of teachers and 57% of parents, indicated that music education should be a requirement. In high school, 52% of teachers and 50% of parents, indicated music education should be a requirement (NAMM Foundation & Grunwald Associates LLC, 2015).

Fourth, teachers and parents acknowledged that the benefits of a music education related to areas such as academic, social-emotional, health, 21st century skill, and community (NAMM & Grunwald Associates LLC, 2015). More specifically, between 84% and 54% of teachers and parents felt “strongly” or “somewhat” the same on these additional benefits of arts education (NAMM & Grunwald Associates LLC, 2015, p. 15). According to NAMM Foundation and Grunwald Associates LLC (2015), cognitive, educational, health, and social benefits such as feeling more involved with the school

community, improving physically, becoming better leaders and team players, and being more excited to attend school were among the benefits mentioned. “It’s striking that both 87% of teachers and 79% of parents strongly believed music education has a positive impact on overall academic performance” (NAMM & Grunwald Associates LLC, 2015, p. 15). Furthermore, parents acknowledged that due to involvement in music classes, their children became academically stronger in reading and math. Furthermore, the survey indicated that 80% of the teachers and 55% of the parents acknowledged the link between music and brain development (NAMM & Grunwald Associates LLC, 2015). Social-emotional benefits obtained by participating in music were strongly felt by both teachers and parents. Among teachers, 92% felt that students gained in expressing themselves, 90% felt students gained in becoming more confident, 89% felt that students developed better practice habits, and 88% felt that students gained greater self-discipline. Additional findings noted that parents agreed with the four positive impacts that teachers acknowledged. Furthermore, 76% believed that students improved in the desire to pursue their dreams, and 80% believed that students improved their motor ability (NAMM & Grunwald Associates LLC, 2015).

According to the survey by NAMM Foundation and Grunwald Associates LLC (2015), both teachers and parents felt very strongly about music education programs in schools and limiting or eliminating these programs was not well received. Regarding financial aspects, “Funding is one of the top requirements for a quality music program, according to both teachers and parents” (NAMM & Grunwald Associates LLC, 2015, p. 3). For example, teachers (83%) and parents (73%) commented that budget cuts in music are to students’ disadvantage. In addition, greater than 76% of teachers and greater than

71% of parents agreed that music education was not funded equally with other core subjects. In referencing their own music education programs, less than 24% of teachers and approximately 36% of parents would say their program was rated “excellent” or “above average” in funding (NAMM & Grunwald Associates LLC, 2015, p. 18). On the contrary, over 76% of teachers and over 64% of parents described funding for their music programs as adequate or worse (NAMM & Grunwald Associates LLC, 2015).

Due to our current educational climate and my experience as an arts educator, I believe that advocating is fundamental to the survival and operation of school music programs. Nationally speaking, advocacy measures have focused on increasing support and visibility for arts education. Across the country, these efforts have addressed the necessity of engaging adult contributors, such as school district administrators, school board members, teachers, and parents, to build and sustain the arts in a school’s curriculum. Furthermore, parent organizations fall within the national framework of building advocacy for the arts. These potentially powerful organizations are forming in urban, suburban, and rural districts to advocate and provide support for substantial arts and music programming for schools and community.

As suggested by NAMM it is advantageous to use examples from other districts that have been successful in providing high-quality music programs because they may have the potential to motivate and guide advocacy efforts in the context of other settings. To illustrate how schools at the national level have been successful in advocating for arts and music programs, Longley (1999, pp. 11-14) identified the following key factors for the success in establishing arts programs: (a) The Community; (b) The School Board; (c) The Superintendent; (d) Continuity; (e) The District Arts Coordinator; (f) A Cadre Of

Principals; (g) The Teacher As Artist; (h) Parent/Public Relations; (i) An Elementary Foundation; (j) Opportunities For Higher Levels Of Achievement; (k) National, State, And Other Outside Forces; (l) Planning; and (m) Continuous Improvement. Regarding the school board, she described that school districts typically have boards of education that provide a structured framework and environment to maintain strong arts education programs. It is not unusual for a board member to bring to the group some experience or appreciation of the arts, which can be beneficial to the arts programs in that district. For example, within school districts the members of the board have the potential to “support the development of plans to strengthen arts education, then apportion resources in accordance with the plan” and “consider the artistic qualities of buildings and the needs of arts education programs during facility renovation and development” (Longley, 1999, p. 11).

Within districts with successful arts and music programs, Longley (1999) also identified staff such as superintendents, district arts coordinators, and building-level leaders as assuming leadership positions. She recognized that many of these individuals have worked in the district or school for many years. She further elaborated that having individuals remain in leadership positions for an extended amount of time is critical for accomplishing educational goals. Leaders of a school believe that widespread agreement is a key to stability. Longley remarked, “Superintendents and principals who enjoyed healthy relationships with the board and influential segments of the community had the freedom and time to pursue their educational visions” (1999, p. 12). In addition, Longley stated, “Teachers in turn cite the role of district coordinator in facilitating communication among individual schools and in fostering the climate of support for arts education in the

community and district” (1999, p. 12). She cautioned that changes in leadership make it difficult to maintain arts programs. Therefore, research has indicated that leaders are important members in an organization.

To elaborate on district support of arts and music programs from additional sources of funding, school personnel who are aware of state and federal policy can take advantage of opportunities from outside sources, particularly funding. This financial support helps to ensure a sense of comprehensive vision for arts education and a dedication to continuous improvement. Longley (1999) acknowledged that almost every district supports its arts programs from additional sources of funding. Longley stated, “Fundamental support must come the regular school district and school budget, but the strongest districts further enliven their programs with these supplemental funds” (1999, p. 10). She referenced that arts education budgets are almost always supported by grants, services that are contributed, and materials such as equipment. Longley presented the profiles of schools with strong arts programs. Among these profiles included examples of schools that found ways to obtain funding for their arts programs. Referring to a school in New York, Longley commented, “Manhattan’s Upper West Side has succeeded in keeping the arts alive in its schools. The concerted fundraising efforts of district parents, has been one major factor” (1999, p. 46). Another school district in Arkansas has shown how the community helps to financially support the arts program in its district. This was evidenced by citizens in the community establishing an educational endowment. “In creating the endowment, which is dedicated to funding innovative programs beyond the scope of the district’s financial resources, the founders stated their belief that the fine arts are core subjects” (Longley, 1999, p. 48). Also, in a Pennsylvania school district, a

collaborative effort regarding funding took place between the district and a company. As a result of a partnership between a school in the district and a university, established by a principal and professor of education, successful grant-writing efforts provided additional funding for the district from the Heinz Company to support arts-related professional development (Longley, 1999, p. 47).

I believe powerful acts of arts advocacy have originated from scholars, educators, students, arts agencies, and arts organizations at the national, state, and local levels. These advocacy measures reinforce the contributions of arts and music education on the development of a well-rounded student. Furthermore, they assist the efforts of various stakeholders in building and maintaining arts and music education programs in the curriculum of a school. After reviewing the need to advocate for these programs, I feel that a particular component that is becoming more increasingly vital to incorporate is the role of parent and community involvement in providing support in the home, school, and community environments.

Parent and Community Involvement With the Arts

Publications pertaining to parent and community involvement with the arts document this involvement as a way to achieve the success of school programs and increase student performance. Involvement by parents and communities varies in different levels of participation and purpose, from increasing student academic achievement and promoting social and emotional development to fostering communication and collaboration among teachers, parents, and children to provide a high-quality education. Parents and communities, often as a result of reduced resources, may be helpful in assisting to build and sustain arts and music programs. Equally

important is the desire to create opportunities for people to participate in performing groups to bring enjoyment and an aesthetic experience to the school and community.

Parent Involvement With the Arts

Parent involvement is considered an important element in a student's school experience and is a critical indicator of a student's success in the areas of student engagement and academic achievement (Kraft & Dougherty, 2013; Lam & Ducreux, 2013). Other researchers such as Bower and Griffin (2011) identified parent involvement in the role of a volunteer as assisting in their child's education at home and school. Epstein (1995) reviewed the importance of creating partnerships between school, family, and community. Regarding these partnerships, Epstein stated, "They can improve school programs and school climate, provide family services and support, increase parents' skills and leadership, connect families with others in the school and in the community, and help teachers with their work" (1995, p. 701). To expand the role of parent involvement, Epstein, Galindo, and Sheldon (2011) defined parent involvement to include various components such as being part of the decision making process. I believe the thoughts of these scholars suggest that there are multiple ways to strengthen parent involvement within the educational process, including participation at the decision-making level.

Literature has addressed the benefits of parent involvement in their child's education and organizations have focused on how to build relationships between schools and families. For example, The Learning First Alliance (2018) stated that it does not matter what means a school uses to engage families. The Learning First Alliance remarked,

Regardless of a school's approach to family engagement, . . . to build authentic connections to families are centered on a belief that all parents want the best for their children, and when provided the right invitations and opportunities, they can and do play roles that help their child's, and all children's, success. (2018, p. 40)

This statement supports the belief that there are multiple approaches to encourage families to become involved in the school community.

As a way to improve parent and community involvement practices, the National Parent-Teacher Association (PTA) has also addressed the importance of building family-school partnerships. It believes that supporting students in the educational process requires parents, teachers, and the community working together (PTA, n.d.). Therefore, it has presented the following National Standards for Family-School Partnerships (PTA, 2008, pp. 1-3):

- Standard 1—Welcome all families into the school community, so they become actively involved, feel welcomed and valued, and are connected with one another and school staff, and become aware of what students are learning and accomplishing in class.
- Standard 2—Communicate effectively to enable families and school staff to have ongoing, two-way, and important discussions about student learning.
- Standard 3—Support student success through the collaborative efforts of families and school staff to promote learning and development in the school and home environments and create ongoing opportunities to increase their knowledge and skills to do so effectively.

- Standard 4—Families speak up for all children for issues regarding fairness and ensure equal access to learning opportunities to support their success.
- Standard 5—Share power to allow for an equal partnership between families and school staff in making decisions that impact children and families and work together regarding various aspects of the school such as policies, practices, and programs.
- Standard 6—Families and school staff collaborate with the community to bring together students, families, and school staff to promote greater educational opportunities, community services, and public participation.

In addition to these identified standards, the PTA has included goals and indicators so that parents and schools can use them to assist in improving student learning (PTA, 2008). I believe that implementing these standards and goals may help in building and maintaining stronger relationships among schools, families, and communities to improve student learning and support the efforts of successful schools.

A growing number of authors have discussed the importance of parent involvement and the role it plays in education to provide high-quality student learning experiences (Epstein, 1995, 2001, 2010; Epstein et al., 2002, 2009, 2011; MetLife, 2012; Patrikakou, 2008). According to MetLife (2012), parent engagement has increased in the past 25 years from 16% in 1988 to 46% in 2012. Even with this increase, educators continue to find ways to increase parent engagement in schools, because they believe parent engagement supports students' success. Furthermore, the study revealed that parent engagement increased teachers' satisfaction regarding their positions; hope among teachers, parents, and students regarding academic success; and positive relations

between parents and teachers (MetLife, 2012). I agree with the comments contained in this study, as I have experienced them in my position as a parent and teacher.

To facilitate successful parent and school relationships and inform parents of the importance of their role in their child's education, Patrikakou (2008), Epstein (1995, 2001, 2010), and Epstein, et al. (2002, 2009, 2011), have identified the need to create a structured plan. Patrikakou (2008, pp. 2-3) addressed the factors that affect parent involvement and improve communication between home and school: (a) child characteristics and development; (b) beliefs and expectations; (c) parent, teacher, and student roles; (d) cultural perspectives; and (e) school policies. For example, Patrikakou elaborated that communication among parent, teacher, and child is the major influence that affects the involvement of parents at home and school. In addition, communication promotes collaboration between family and school, builds a trusting relationship between parent and teachers, and increases parent participation in learning activities (Patrikakou, 2008). I believe that these factors may have a positive effect on the feelings of parents and children by promoting the success of academic achievement and social and emotional learning.

Similarly, Epstein (1995, 2001, 2010) and Epstein et al. (2002, 2009, 2011) developed a framework of six key types of involvement for parents, families, and communities to engage stakeholders in meeting the needs of students: (a) parenting, (b) communicating, (c) volunteering, (d) learning at home, (e) decision making, and (f) collaborating with the community (Epstein et al., 2002, p. 14). For example, volunteering requires the need to recruit, train, and involve families as volunteers. Within decision making, family members are included in making decisions, becoming leaders, and

serving as representatives, such as participating in parent organizations of the district (Epstein et al, 2002, p 14). When collaborating with the community, organizing resources for the benefit of families, students, and the school is necessary (Epstein et al., 2002).

There are similarities and differences between the frameworks developed by Patrikakou (2008) and Epstein (1995, 2001, 2010) and Epstein et al. (2002, 2009, 2011). Both frameworks addressed the need to develop a foundation to assist schools in creating a strategic plan to include school-family partnerships. They provided a comprehensive rather than a piece-meal approach to facilitate an effective school-family partnership. They agreed that parent involvement is important because it supports the goals of the school and student learning at both school and home. In addition, they emphasized the importance of communication to provide information about school activities, encourage parent participation, and promote ways to enhance student learning and progress.

The frameworks of Patrikakou (2008) and Epstein (1995, 2001, 2010) and Epstein et al. (2002, 2009, 2011) differed in their approach to engage parents in the school and home setting. Patrikakou focused on using several communication methods to facilitate a parent partnership. For example, a program-monitoring component was added for the purpose of establishing a constructive and consistent communication process. Specifically, a school/teacher checklist on homework served as a way to collaborate on establishing effective homework habits. In addition, a parent checklist on communication provided the parent with teachers' expectations regarding schoolwork and how the parent will be involved in their child's education.

To further elaborate on her framework, Epstein et al. (2009) added sample practices, challenges, and redefinitions to the six types of involvement for successful

planning and implementation. For example, they recommend that reciprocal communication occur between home and school through the use of multiple forms of communication such as newsletters. Furthermore, parents can become more actively involved in parent organizations, councils, and committees, as well as be recruited and trained to help volunteer with school programs and student's activities.

I urge teachers to consider these frameworks when working within the environment of a school. I support their emphasis on communication and developing teacher, parent, and child relationships to contribute to their child's learning. I value Patrikakou's (2008) emphasis on the teacher's responsibility to inform the parents that their views are valued and will be used in school setting. I feel strongly regarding Epstein et al.'s (2009) focus on parent involvement in the areas of decision making, collaborating with the community, and learning at home because these types of involvement are essential for the success of a school in today's society.

Community Involvement With the Arts

The arts and music have a powerful place in communities. Maintaining music programs in a community promotes growth within a community and can facilitate change and lead to finding solutions to those challenges. Various individuals have had notable success generating interest in music by establishing an orchestra or scheduling instrument lessons as a way for students to experience what music can bring to their social and emotional development. One example of this is the El Sistema program in Venezuela.

El Sistema was originally called Fundación Musical Simon Bolivar—the National Children's and Youth Orchestras. It was a program founded by Maestro José Antonio Abreu in 1975. At the time, he was Venezuela's Minister of Culture. His vision was to

“solve Venezuela’s long-standing poverty issues by blending his expertise in music and social reform” (Mauskapf, 2012, p. 202). As he sought to find a solution to poverty, he considered music as a way to help the community. As Fink (2016) stated,

The system justifies itself as a classical music social program that provides material benefits to poor children and adolescents; but it defines those benefits in ideal terms, as beneficial changes of mental state induced by the encounter with classical music itself. (p. 38)

This statement reflects how music can bring a person material benefits that may be beneficial throughout life.

At the program’s beginning, Abreu enlisted the assistance of a group of young professionals who were currently playing music together. They became the core of the orchestra. These individuals also served as mentors when other players joined the musical ensemble. This mentoring process remained a feature of the El Sistema system (Hollinger, 2006). Because free lessons were offered to beginners, more students from impoverished areas were able to participate in the program and demonstrated personal growth while in the process of learning classical music.

The format of Venezuela’s program has been adapted all over the world. When Abreu was awarded a \$100,000 TED prize, he invested it into developing a newly formed program hosted by the New England Conservatory of Music called the Sistema Fellows Program. Students of the New England Conservatory volunteer, offering free music instruction to area youth from low economic backgrounds. The children they teach gain high-quality instrumental instruction. Besides learning persistence and other important life skills, these children can become proficient enough musicians to gain financial

assistance at a university (Baker, 2014). The program also instills in all of its participants a sense of community and self-esteem. A caption found under a picture of student musicians who are members of the National System of Children and Youth Orchestras of Venezuela reads as follows:

Dr. Abreu's National System of Children and Youth Orchestras of Venezuela brings Venezuelan youth and their communities together through music. Because the System ideology is considered both spiritual and apolitical, participants from all walks of life develop a unique sense of community and camaraderie. (Abreu, 2007, p. 164)

Abreu posited that music has the capacity, regardless of individual differences, to create a sense of connectivity among the members of the ensemble.

Dr. Shinichi Suzuki, founder of the now-renowned Suzuki Method, represents another example of a community member establishing an orchestra program in response to an identified community need. The Suzuki Method (Starr, 1976; Suzuki, 1993), referred to by Suzuki himself as Talent Education, came about after the devastation in Japan at the end of World War II. Suzuki had feelings of good will for the next generation of Japanese children and an optimistic theory that all children could learn music. Dr. Suzuki referred to music as the language of life. He believed that in life we are in search of happiness and what is based on love. Dr. Suzuki stated,

When the human race created the culture of speech and writing, it also produced the sublime culture called music. It is a language that goes beyond speech and letters—a living art that is almost mystical. This is where its emotional impact comes in. Bach, Mozart, Beethoven—without

exception they live clearly and palpably in their music, and speak forcefully to us, purifying us, refining us, and awakening in us the highest joy and emotion. (1993, pp. 83-84)

Through his philosophy on life and education, Suzuki urged people to seek their greatest potential and search for hope in the future. He considered music a vehicle for positive change and enrichment.

Beginning in 1958, the Suzuki Method was introduced in the United States by individuals and visiting groups traveling between the United States and Japan (Kendall, 1973). A theology student at Oberlin College from Japan also played the violin. This man had studied with Suzuki and provided a film of young Suzuki students playing their instruments with remarkable proficiency after learning to play using Suzuki's method. U.S. string educators became curious about the excitement that was generated from hearing and seeing large groups of young Japanese students playing together on the film. In 1967, American string educators went to Japan to see Suzuki's method at work. Their interest led to the formation of the Suzuki Association of the Americas, which became a central place and the authority from which Suzuki's system became uniformly taught and shared (Wilson, 2011). As a result, students using the Suzuki Method in the United States will likely be taught by an individual who has received Suzuki training. This training originates at the American Suzuki Institute, which is a transplant of what Suzuki did in Japan before the 1970s.

There are recognizable components used to teach string instruments to students used in the Suzuki Method. Suzuki's book, *Nurtured by Love: The Classic Approach to Talent Education* (1993), includes the history of how he came to believe that young

children could learn to play music on stringed instruments from an early age using the mother-tongue method. One day, the thought came to Suzuki that young children learned their native language in their home environment by mere absorption, simply from hearing that language. The thought occurred to him that children could learn musical skills in a similar fashion. Suzuki asserted that virtually any child had the ability or talent to play music or learn to play an instrument, if they were present in an environment that promoted a love of music and a love of playing an instrument.

Suzuki compiled and edited a series of volumes to teach the violin and cello. For example, opening the first volume for violin, there is no explanation on how to read musical notation, even though there are pages of songs written in standard musical notation. Furthermore, there are no words along with the first songs explaining to the student how to count or calculate the rhythmic values of the notes and no letter-names with the notes to help the student know how to identify the notes or where to find them on their instrument (Suzuki, 2017). For students to find their notes on the instrument, I believe it is necessary for students to work closely with their teacher, as they are not yet able to read the music.

For example, along with each of the Suzuki Method books (Suzuki, 2017) a sound recording of the songs is provided. Students use these recordings, as they provide the audible pattern (the songs), which students learn to play by rote. These recordings also provide the students with an example of a string player who is proficient and produces a good tone while playing with accurate pitch and rhythm. Because the students are not initially bothered with learning to read music, they are thereby encouraged—freed up—to

concentrate on tonal production and proper playing position, as they hold their instrument and bow.

In the Suzuki Method, parents are an important part of the learning process (Kreitman, 1998). As part of the school community, they attend lessons and provide assistance with practice. Suzuki gave explicit instruction for home practice and the role of the parent as teacher. These statements from Dr. Suzuki reinforce the need for assistance in learning to play an instrument, as this helps to create the proper environment for instruction and presents a motivating factor for the student. As a way to provide parent education, Suzuki instruction is offered in various places so parents are able to receive private training to better assist their child in the learning process.

The impact of the Suzuki Method supported the idea that, with arts education so often marginalized, advocacy and innovation are needed to build and sustain strong arts educational programs in communities and schools. There are striking similarities to be found in the community element as Suzuki founded it in Japan after World War II and the community in which Dr. Abreu started the orchestra in Venezuela. In both places, one would not expect to find any resources needed to start a highly successful venture in music education. Financial resources might be scarce, and highly skilled or enthusiastic teachers might be very hard to find. Both Dr. Suzuki and Dr. Abreu did everything they could do within themselves and found what assistance they could find from the pool of talent they had to draw on.

Summary

The literature review for this study began with a brief historical background and current conditions in arts education. This background helped to establish the foundation

of the beginnings of arts and music education in society and how music fits into current education as a core academic subject in a school's curriculum. The remaining literature focused on the three components of social functions of the arts, advocating for the arts, and parent and community involvement with the arts.

The component of social functions presented literature regarding the contributions of the arts and music on student academic achievement and social and emotional development. In addition, neuroscience research and learned behaviors such as discipline and working well with others were addressed because they added supportive evidence and provided examples of how the arts are part of the learning process. Next, the review of literature regarding advocacy presented different viewpoints and strategies on how to build and maintain the arts within the context of schools and today's challenging educational climate. Moreover, there is a need to remain current with research and resources from arts agencies and organizations to help guide advocacy efforts.

Publications pertaining to parent and community involvement in the arts provides information to achieve the success of school programs and increase student performance. In addition, they discussed the importance for stakeholders to foster communication and promote collaborative efforts among educators, parents, and children to provide high-quality educational experiences. The literature addressed topics related to parent and community involvement, including key factors, barriers, and the steps used to build and support relationships between school staff, teachers, and parents. Furthermore, frameworks were presented to provide practical applications for parent participation in various roles and responsibilities, such as volunteering, assisting with instruction in the home setting, and decision making. Numerous publications highlighted the relevance and

importance of parent and community involvement. Although literature addressed parent and community involvement and the organization and management of arts programs, there was no research that focused on a string music program in a school using the Suzuki method of instruction under the direction of a parent-run board.

The purpose of this case study was to examine the organization and management of a string music program under the direction of a parent-run board. Therefore, the findings from this study contribute to literature in the field of arts and music education. In particular, the findings support the areas addressed in this literature review because an innovative approach was used to reinstate and maintain a string music program in a public school. My research design sets forth how I referred to this literature to direct the findings of this study through qualitative inquiry.

CHAPTER THREE: METHODOLOGY

In Chapter Three, I provide an overview of the research design and methods for this descriptive single-case study. I begin with an explanation of my statement of the research purpose and research question for this descriptive single-case study. Then, I provide my explanation and rationale for selecting case study as a method to examine how the adult contributors (school district administrators, parent-run board members, music teachers, and parents) worked collaboratively to organize and manage a community-driven string music program. Next, I address subjectivity as related to my role as the researcher. I provide a research scope and limitations, as well as information about the community, research site, and participants. I outline the data collection procedures, data analysis, and evidence for ensuring validity and trustworthiness. Finally, I review the ethical considerations followed while conducting this study.

Statement of the Research Purpose

The purpose of this study was to examine the organization and management of a community-driven string music program under the direction of a parent-run board. This descriptive single-case study focused on an elementary public school district kindergarten through eighth grade, located in a middle-to-upper-class suburb in a metropolitan area in the Midwest.

Research Question

The following is the broad research question that guided this case study:

How do the collaborative efforts of the adult contributors (school district administrators, parent-run board members, music teachers, and parents) influence the organization and management of a community-driven string music program in a

Midwestern, suburban elementary public school district kindergarten through eighth grade, under the direction of a parent-run board?

Case Study as a Methodology

Case study is among the choices used in qualitative research inquiry across various disciplines. This research strategy enables the researcher to address individuals or organizations, simple through complex interventions, relationships, communities, or programs by using a variety of sources for data (Yin, 2003). Merriam (1998) remarked that she can view a case study as “a thing, a single entity, a unit around which there are boundaries” (p. 27). Patton (2002) indicated that presenting case studies is one way for organizing and reporting descriptive findings using people as the primary unit of analysis. He further stated, “Thick, rich description provides the foundation for qualitative analysis and reporting. Good description takes the reader into the setting being described” (Patton, 2002, p. 437).

When designing a case study, Yin (2009) proposed that the case study method be used when the research seeks to present descriptive or explanatory questions and aims to supply a first-hand understanding of people and events. Furthermore, to assist the researcher in the case study process, a sequence of levels has been developed. Yin (1994) suggested four levels be applied when conducting a case study: (a) design the case study; (b) conduct the case study; (c) analyze the case study evidence; and (d) develop the conclusions, recommendations, and implications. Following these levels will provide a structure to complete the study.

Rationale for Case Study Method

I chose case study research methodology for my study because I planned to

examine a community-driven string music program in a Midwestern, suburban elementary public school district kindergarten through eighth grade, under the direction of a parent-run board. After reviewing the different approaches to case study research, I decided to adapt the guidelines of Yin (2009) for data collection, data analysis, and presentation. This string music program serves as an example of a “bounded system” using people and programs as cases (Creswell, 2007; Stake, 2008) and can be used to target, “a contemporary phenomenon within a real-life context” (Yin, 2009, p. 2). A descriptive case study can present “a rich, “thick” description of the phenomenon under study” (Merriam, 1998, p. 29).

The focus on a single program is appropriate for examining a contemporary phenomenon defined as experimental, successful, or unique (Merriam, 1998; Stake, 1995; Yin, 2009). Implementing a descriptive single-case study design allowed me to document and analyze a program considered rich in information and unique in the educational setting. The collaborative efforts of school district administrators, parent-run board members, music teachers, and parents resulted in using an innovative, community-driven approach to reinstating a string music program with outstanding success after it had been eliminated from the curriculum due to financial constraints.

I studied a particular phenomenon and its influence on a suburban elementary public school system. I chose to use a descriptive single-case study to increase my understanding of how the adult contributors of this music program made the choices they did. The research tools of a case study allow the researcher to consider a human component to better understand a complicated situation. The case study strategy focuses on obtaining information through the multiple sources of evidence, including individual

interviews, direct observations, documents, archival records, artifacts, and a questionnaire to gain a greater understanding of how the adult contributors (school district administrators, parent-run board members, music teachers, and parents) worked collaboratively to organize and manage the program. These research methods resulted in a rich example of how a community used an innovative approach to effectively build and maintain a strong music education program in their district's curriculum.

For this case study, I sought to demonstrate how the adult contributors worked collaboratively and how they influenced the organization and management of a string music program. The case study method is very well suited to answering "how" questions (Yin, 2009, p. 2). Furthermore, this qualitative research strategy was undertaken as descriptive case study. As defined by Merriam, "A qualitative case study is an intensive, holistic description and analysis of a bounded phenomenon such as a program, an institution, a person, a process, or a social unit (1998, p. xiii). For example, I provide a rich, in-depth description of the adult contributor groups' approaches, decisions, and actions.

A case study approach also allows for the flexibility I wanted to have as the researcher. Yin (2009, p. 62) wrote, "you should not think that a case study's design cannot be modified by new information or discovery during data collection." Because I was uncertain what would arise from my findings during the study, I wanted to remain open to altering and refining my initial research question. Based on the findings of this study, there was no need to alter or refine my initial research question.

Case study research allows for unique ways to obtain and present information. Patton (2002) stated, "Metaphors and analogies can enliven and enrich descriptions,

helping readers connect through shared understandings and giving them a better *feel* for the environment being described” (p. 281). He commented that metaphors and analogies could be a powerful way for a researcher to connect with the readers. To further illustrate this point, he suggested by putting together both description of physical environments and metaphor to provide a sense of the surroundings. Yin (2009) supported the flexibility of case study in describing and providing analysis about a phenomenon. Because case studies do not have a particular form to follow, the researcher can use creativity in the research process. Therefore, because this descriptive single-case study is about arts and music programs, I chose to use a musical analogy. This allowed me to compare the adult contributors and the students of this music program with the members of a string quintet, because I consider their roles and responsibilities and the interactive process needed for the creation of their work to be similar in nature. This analogy is presented in Chapter Five.

Role of the Researcher

My background and experiences have influenced my views on the positive and important role of arts and music education programs. As a result, I am an advocate for the inclusion of these programs in a school’s curriculum. I believe that students should have the opportunity to participate in these subjects as part of a well-rounded education. I live in the community in which this study takes place and have children who participate in the community-driven string music program. However, I do not work directly with anyone in the district in which it is conducted. According to Merriam (1998), it is essential that the researcher conducting qualitative research is aware of their own beliefs and thoughtfully reviews decisions made during the course of the study. Patton (2002, p. 189) remarked

that with a qualitative inquiry, because the human being is the instrument of data collection, there is an expectation that the researcher considers, takes care of, and states possible sources of bias or error as a way to obtain a position of neutrality to present relevant and trustworthy findings.

Regarding the role of the researcher, I was attentive to remaining subjective or objective when collecting, analyzing, and interpreting the data. I aimed for a disciplined subjectivity, acknowledging explicitly the following considerations: (a) my own values, beliefs, and commitments related to the study; (b) my past involvement and experiences with the topic; and (c) my relationship with the participants (Efron & Ravid, 2013, p. 57).

I recognize that my perspective is part of the procedure used in qualitative research design. Although my subjectivity may raise questions, I argue that my passion for the arts and music, along with my educational and personal background, teaching and administrative experiences, and musical performance opportunities, equips me to conduct this research. Due to my involvement with reinstating these types of programs, I am aware of the complexity of these concerns and the roles and responsibilities of the various adult contributors as they work to build and maintain arts and music education programs within a school's curriculum. I believe this background gives me an advantage over a researcher with less experience in managing arts and music programs, because it assisted me in interpreting the data. Merriam (1998) commented that researchers involved in data collection and analysis should be knowledgeable of their research question because it will help the information become clear. I was well prepared to conduct this study and was able to remain true to the study throughout the entire process.

Research Scope and Limitations

The scope of this study is limited to a descriptive single-case study of one public school district, in which I examined how the adult contributors (school district administrators, parent-run board members, music teachers, and parents) worked collaboratively to organize and manage a community-driven string music program. This case study took place in a Midwestern, suburban elementary public school district, kindergarten through eighth grade, under the direction of a parent-run board over a 10-month period. The school district consists of nine schools. In-depth interviews were limited to 15 adult contributors, including four school district administrators, three parent-run board members, four music teachers, and four parents. The participants were asked about their roles and responsibilities collectively as they influenced the organization and management of this community-driven string music program. The participants were selected for the specific purpose of yielding the most detail about the phenomenon under study (Merriam, 1998). Because the reinstatement of this program occurred 45 years ago, the primary source of evidence for this aspect of the study is documents such as newspaper articles.

Research Site

Information about the research site begins with a description of the context in which the study takes place, including information about the community in which the Midwestern, suburban elementary public school district resides, the school district demographics, and information about the arts and music education programs offered within the school district.

I chose this Midwestern, suburban elementary public school district, as my research site because it provided a unique environment to examine the organization and

management of a community-driven string music program, kindergarten through eighth grade, under the direction of a parent-run board as a rich description of an innovative approach to building and maintaining a string music program.

Background of the Community

The elementary public school district in which this study took place resides in a middle-to-upper-class suburb of a major metropolitan area in the Midwest. The total population is 75,101. The racial/ethnic makeup is largely White (88.2%), with small populations of Black (1.3%), American Native (0.1%), Asian (7.1%), racially mixed (1.5%), and Hispanic-Latino (5.7%) members. Most members of the community have completed high school (95.6%), and many have completed college (55.7%). The median household income is \$87,790 (U.S. Census Bureau, 2010) with 4.4% of the community living in poverty (U.S. Census Bureau, 2013-2017).

On the website of this community, the Village Arts Commission (n.d.) indicated that the village is host to various events, projects, and programs that foster the arts and cultural advancement in the community. Community members have the opportunity to be recognized for their work in the arts including visual, written, performance, and music through arts events and competitions. The village is host to a community band; multiple arts and music attractions; a performing arts center that provides live music, theater, dancing, and outreach programs; and a school for arts and music instruction.

School District Demographics and Arts- and Music-Education Programs

According to the 2014 Illinois Interactive Report Card (Illinois Interactive Report Card, 2014), the school district for this study consists of nine schools—one pre-kindergarten through fifth grade, six kindergarten through fifth, and two middle schools

with a total enrollment of 5364 students. The district has an average per-pupil instructional spending of \$7564 and an average per-pupil operational spending of \$12,604. The district has a 5.9% student mobility rate and serves low-income students at 3.4% of its student body. The demographics of the school district are as follows: 78.3% White, 0.9% Black, 7.4% Hispanic, 10% Asian, 0.3% American Native, 2.8% two or more races, and 0.1% Pacific Islander.

There are 380 certified teachers with an average class size of 21 students. Of those students, 8.7% are identified as English Learners, and 14.9% have documented disabilities. Parental involvement is at 99.8% and student attendance is 95.8%. The district shows that for Illinois Standards Achievement Test in 2014, 83% of students “meet or exceed” standards in reading, 85% of students “meet or exceed” standards in mathematics and 91% “meet or exceed” standards in science (Illinois Interactive Report Card, 2014).

This case study examined a school string music program; therefore, it is appropriate to include information about the arts and music education programs in the school district. For fine arts, there are visual art and music classes at all pre-kindergarten through fifth grade schools. Students in kindergarten attend each of those classes for 30 minutes a week. In first through fifth grade, students attend visual art class for 45 minutes a week and music class for 60 minutes a week. Students also have the option to join this string music program starting in kindergarten and a band music program starting in fifth grade. For middle school students, each grade level has a different arts course structure. In sixth grade, all students experience six arts course areas (Art, Communication Media Arts, Digital Arts & Design, Drama, Music, and STEM) during the school year. Each of

these arts courses last approximately 6 weeks. Seventh-grade students experience four of the six arts course areas for a quarter of the school year each. The seventh-grade classes are an extension of the sixth-grade experience and give students an opportunity to go into greater depth in four of the six arts course areas. Students are given the opportunity to indicate their interests at the end of their sixth-grade year. Students are scheduled into four arts courses based on considerations such as class size and student interest. District teachers and administrators do their best to give each student as many choices as possible. However, not all students may be able to be scheduled in all four choices. Eighth grade students experience four arts course offerings for a quarter of the school year each. In eighth grade, students also have the opportunity to participate in specialty courses in each area. District teachers design specialty courses each year based on student interest. Examples include Movie Mania and Improvisation in the areas of Drama or Drawing and Painting and Sculpture in the area of Visual Art. Students are able to take a maximum of two arts courses in any one area. Students are given the opportunity to indicate their interests at the end of their seventh-grade year. Students are scheduled into four arts courses based on considerations such as class size and student interest. District teachers and administrators do their best to give each student as many of their choices as possible. However, not all students may be able to be scheduled in all four choices (School District Fine Arts and Physical Education Coordinator, personal communication, August 2016).

Research Participants

The research participants for this study were selected as adult contributors in this case study based on their having information to support the research purpose and

question. According to Lincoln and Guba (1985), qualitative research design involves purposeful sampling in which specific settings, persons, or events have been selected to give information that could not have been obtained from other places. According to Patton (2002),

The logic and power of purposeful sampling lies in selecting *information-rich cases* for study in-depth. Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the inquiry, thus the term *purposeful* sampling. Studying information-rich cases yields insights and in-depth understanding rather than empirical generalizations. (p. 230)

In this way, the identified adult contributors (school district administrators, parent-run board members, music teachers, and parents) were able to provide sufficient and meaningful information as a form of data collection about this string music program.

I used the following criteria to select research participants to provide details about the music program and to knowledgeably answer the research questions and specific interview questions from different points of view: (a) an interest in the string music program and (b) adult contributors who were currently involved in the string music program or who were previously active in the string music program.

The research plan called for 15 adult contributor group members to participate in this study: four school district administrators (one assistant superintendent for student learning, one district fine arts and physical education coordinator, and two building principals), three parent-run-board members (one parent-run board chairperson and two board members), four music teachers (one leader teacher and two other teachers currently

involved in the string music program and one who is no longer active in the string music program), and four parents (three parents who have children currently involved in the string music program and one who is no longer active in the string music program). In addition, 12 students, sixth through eighth grade, participated by completing a questionnaire.

Data Collection Procedure

Yin (2009) suggested six possible sources of evidence: documentation, archival records, interviews, direct observation, participant-observation, and physical artifacts (p. 102). I based my case study research on the following five sources of evidence: interviews, direct observation, documentation, archival records, and physical artifacts. Yin noted that interviews are one of the most essential and central sources of evidence in case studies. He further commented that evidence from observations is useful in giving additional information about the research topic. Artifacts and documents are important in presenting an overall picture of the case (Yin, 2009). Additionally, a questionnaire providing student perspectives will serve as an additional source of data.

Interviews

I collected information from in-depth, semistructured, open-ended interviews with the identified adult contributors. The 15 interviews for this descriptive single-case study took place at the Midwestern, suburban elementary public school district, at locations and times determined by the availability of the site and the adult contributors.

I chose a semistructured strategy for the individual interviews because this allowed for flexibility. This flexibility helped fully evoke the participants' knowledge, experience, and perceptions about the music program. For example, one question sought

to determine participants' belief about which features defined the program as unique. During these interviews, I used listening skills, because they are an important part of the interview process (Yin, 2009). Interviews were audio recorded. While conducting the interviews, I took notes as a safeguard in the event of a technical issue with the audio equipment and to note nuances of the interviews. Interviews were an important tool in collecting data because they allowed me to clarify participants' responses and ask additional questions to gain a deeper understanding. Interviews gave the participants the opportunity to express themselves freely and to expand on or bring up any issues I may not have addressed.

The open-ended interview questions were based on the purpose of the study and were guided by the research question. A complete list of questions is included in the Interview Protocol (Appendix E). The questions were formulated to allow the adult contributors to inform me about the process and their roles and responsibilities in the organization and management of this music program.

After each interviewing session, I listened to the audio recordings and read my notes to reflect on the adult contributors' answers to my interview questions as they related to the purpose of the study and my research question. I then sent the audio recordings of the interviews to be transcribed professionally. The transcriptions were given to the participants for their approval and returned to the researcher. This process is what Vogt (2005), calls member checking, which is a process of validation and accuracy.

Direct Observations

Because case studies are considered observational research, observations are a method of collecting data that allow the researcher an opportunity to observe a

phenomenon. Yin (2009) stated that observations are useful in supplying additional information about the topic being studied. They can add new dimensions for understanding the context or phenomenon being studied. Schwandt (2015) elaborated that attention to detail and understanding events within a particular context are a good way to generate data. For these reasons, I took observational notes of the string music program over a 10-month period to better understand the manner in which the adult contributors interacted within their environment and to gain a comprehensive picture of the program.

The findings from these observations provided information for my research study and assisted in answering my research question. To conduct my observations, I chose to follow the guidelines outlined by Efron and Ravid (2013) that advise researchers to look, listen, ponder, and then write both descriptive and reflective notes. Using an observation protocol (Appendix G), my descriptive notes included information pertaining to the site, people involved, and the purpose of the event. The focus was on the study and the research question. In my reflective notes, I looked and listened to enhance my ability to capture what the adult contributors were experiencing within their own setting. This style of observation focused on the participants' emotional responses to the situation. With the goal of gaining data that supported the benefits of the string music program on students, parents, schools, and the community, I considered these guidelines as I attended events within the program, such as group lessons (repertoire classes), performances (e.g., "Solo Dazes," "Fiddle Fest," and "Spring Concert"), and a parent-run board meeting.

After my observations, I read and reviewed my field notes to help me identify factors and viewpoints that the adult contributors considered important during the events. The data obtained from my observations were compared with other data sources to

identify similarities and differences as they related to my study and research question. I reviewed the field notes for my own responses and bias and determined how they might affect the results of my study.

Documents

Documents are helpful tools for providing pertinent information within a descriptive case study. Efron and Ravid (2013) suggested that artifacts and documents are easy to obtain and allow the researcher “to construct a layered and contextual understanding of their topics” (p. 39). For this descriptive single-case study of a string music program under the direction of a parent-run board, I obtained various documents provided to program supporters, prospective participants, and current participants in the program. These documents included information about the purpose of the program; parent and student requirements; scheduling; volunteering; parent education; newsletters; and information about events, activities, and performance programs of the music program. Documents also included materials used for student registration and recruitment purposes. Information regarding the reinstatement of this string music program included news clippings from community newspapers, school district’s administrative documents, and materials in the possession of the parent-run board. These documents were used to assist in verifying the accuracy of information presented about the program, to examine the information against other sources, and to make further discoveries about the program.

Archival Records

Archival records were collected to gain an understanding of the context of this string music program. Because the program had been eliminated and revived, it was important to gather information about the history of the program. For example, this

information included facts about when the program was eliminated and under what circumstances and how the adult contributors were involved in the revival of the program.

Physical Artifacts

Because this was a descriptive single-case study of a string music program, musical excerpts of performances were collected as artifacts. Audio recordings of performances were obtained at various performances to provide a different way of viewing this music program. The purpose of obtaining audio recordings was to showcase student work and the musical growth that is shown throughout the year and to provide an opportunity to understand this program through an aesthetic experience. I made several audio recordings containing musical excerpts of the student rehearsals and performances. These audio recordings came from performances and rehearsals that occurred as a regular part of this program that were open to the public. Recordings included musical excerpts from the events of the program, including “Solo Dazes,” orchestra rehearsals, “Fiddle Fest,” “Winter Concert,” and the end of the year “Spring Concert,” which highlighted all the students and musical ensembles. These musical excerpts were compiled to create a CD with narration included as part of this descriptive single-case study.

Additional Data Collected

A questionnaire was designed to identify the views of the students who participated in the string music program. I used an open-ended questionnaire to elicit the responses from 12 sixth through eighth grade students who were involved in the program. The questionnaire included five questions that addressed the following topics: enjoyment, student academic achievement, social development, challenges, and favorite activity. A

complete list of the questions is included as part of the Student Questionnaire (Appendix F). The parents gave the questionnaire to their children. Upon completion, the questionnaire was returned to the researcher. The viewpoints of the students provided rich descriptions about their participation in the program and the importance of maintaining music within a school's curriculum.

Data Analysis

According to Yin (2009), data analysis is the most important aspect of the case study. He stated, "data analysis consists of examining, categorizing, tabulating, testing, or otherwise recombining evidence to draw empirically based conclusions" (p. 126). For the purpose of analyzing the evidence, Yin proposed the use of five analytic techniques (pattern matching, explanation building, time-series analysis, logic models, and a cross-case synthesis) (2009, p. 126). Furthermore, case studies, "can be conducted and written with many different motives... from the simple presentation of individual cases to the desire to arrive at broad generalizations based on case study evidence" (Yin, 2009, p. 20). Finally, it is desirable to begin data analysis before the study is completed and continue analysis until data show similar traits and groupings (Yin, 2009). I attempted to understand the viewpoints of the adult contributors as they worked collaboratively within a Midwestern suburban elementary public school district to create an innovative approach to maintaining a string music program that had been eliminated from the curriculum of the school due to financial constraints. Because the organization and management of this string music program in the school district came about through an interactive process that included fact finding, dialogue, advocacy, and decision making, this process might best

be understood through the narrative approach (Wargo, personal communication, September 2016).

Efron and Ravid (2013) suggested that preparation for analysis includes transforming the data, sorting the data, creating a data file organizer, and getting a complete sense of the information and ideas by immersing yourself in the data. First, I began with the transcriptions of data, including interview audiotapes, written observation notes, documents, archival records, and student questionnaires. Next, I sorted the data into files, including one for interviews (sorted by adult contributors), and one for each of the other sources of evidence including direct observations, documents, archival records, and student questionnaires. Data were coded from the multiple sources of evidence and put into brief phrases as idiographic themes to provide the context and nature of what was being conveyed. These themes were labeled as nomothetic themes, if recurring more than one time (Vogt & Johnson, 2016). To organize the themes, theme spreadsheets were used to document the information and provide a way to identify nomothetic themes for convenience (Wargo, 2017).

Patton (2002) commented that the challenge of qualitative research lies in the fact that there is no formula for transforming data into findings; therefore, findings differ for each researcher (p. 432). He further elaborated that metaphors and analogies can be a powerful and an interesting way for a researcher to connect with readers. He suggested the use of creativity as a way to provide an interpretation of field notes by combining description and metaphor to provide a sense of space (Patton, 2002, p. 281). Yin (2009) supported that case study allows for flexibility in describing and providing analysis about a phenomenon. Because it does not have a particular form to follow, creativity can be

used in the process. Therefore, I incorporated an analogy of a string quintet, a vignette of the “Spring Concert,” and a CD of musical excerpts that are narrated to assist in sharing my thoughts and discoveries while adding to the rich description of this string music program (Creswell, 2007).

Validity and Trustworthiness

Concern for research validity and trustworthiness is an essential part of the process when conducting a case study. “Validity is a property of a statement, argument, or procedure. To call one of those things valid is to indicate that it is sound, cogent, well grounded, or logically correct” (Schwandt, 2015, p. 319). To acknowledge validity in the research process, I chose to triangulate in establishing my findings and results. Schwandt stated, “Triangulation is a means of checking the integrity of those inferences. It can involve the use of multiple data sources, multiple investigators, multiple theoretical perspectives, or multiple methods” (2015, p. 307). He further stated, “The strategy of triangulation is often wedded to the assumption that data from different sources or methods must necessarily converge on or be aggregated to reveal the truth” (Schwandt, 2015, p. 308).

Data were collected from multiple sources of evidence: (a) interviews with adult contributors (with representation from both those currently involved in the program and those who are no longer associated with the program); (b) direct observations of repertoire classes, rehearsals, and performances; (c) documentation, including recruitment and parent education materials, newsletters, newspaper articles, minutes from meetings, and performance programs; (d) archival records pertaining to the history of the program; (e) physical artifacts, including audio recordings of performances; and (f) a

student questionnaire to ensure that reliability, validity, credibility, and accuracy of the research findings, were addressed through triangulation. Yin (2009) commented that with data triangulation, validity addressed as multiple sources of evidence supply multiple measures of the same phenomenon.

I used a four-step approach to strengthen the validity and trustworthiness of my findings. First, my interviews with the identified adult contributors (school district administrators, parent-run board members, music teachers, and parents) of the string music program were audiotaped to preserve an accurate record. During the interviews, the audio recording did not distract me from deeply listening and increased my attention for opportunities to ask additional questions for clarification. Second, I implemented a member-checking strategy to allow participants to review wording and their responses to the interview questions. Member checking provides an opportunity for the researcher to present the participants' perspectives honestly and accurately and to discuss with them my thoughts and interpretations (Efron & Ravid, 2019).

The third and fourth steps I used to enhance the validity and trustworthiness of my findings included the use thick description and negative case analysis. The following are some of the characteristics that, according to Efron and Ravid (2019), reinforce the validity and trustworthiness of qualitative studies. Thick description should be provided as part of the analysis process. This includes vivid descriptions of the context, the events, and the participants. Additionally, quotations that capture the participants' point of view and their experiences, as seen from their perspectives, should be interwoven throughout the narrative. In addition, negative case analysis of alternative possible interpretation and discrepant information should be presented. The researcher should relate the strategies

used to check possible counter understandings and how they were taken into account as the study findings were interpreted.

These steps allowed me to include many details, explanations, and examples from the observations and interviews. For example, meaning units or words of the adult contributors verbatim were drawn from the interviews to report the findings and validate the themes. Additionally, I became aware of and discussed any conflicting information or inconsistencies that emerged from the data. Using these strategies in the data analysis process helped me to create a realistic and accurate depiction of the collaborative efforts among adult contributors regarding the organization and management of this string music program. For example, inconsistent information about the program was found regarding fundraising efforts and scholarships related to the theme of funding the program from additional sources.

Ethical Considerations

Throughout the case study, the well-being of the participants in a study must be a top priority. It is important to follow National-Louis University's Institutional Research Review Board (IRRB). Before beginning the research process, I obtained IRRB approval (Appendix A). As part of the IRRB process, the participants were informed about the risks and benefits, confidentiality, final considerations, participation questions, and research subjects' Bill of Rights and were asked to sign an informed consent agreement (Appendix B). This document contains information regarding the researcher, research advisors, background/purpose, procedures, and participants' level of participation and purpose. Adult contributors and parents of students and the student were informed that participation in this study was voluntary and that withdrawal from this study could occur

at any time without penalty. This packet contained the informed consent agreement and a self-reported demographic survey (Appendix C). Participants were informed that the interviews would be audiotaped. I obtained both a verbal and signed consent agreement.

While implementing the ethical considerations as they relate to the adult contributors and students of this study, I took appropriate actions to ensure that safety, and confidentiality issues were addressed to do no harm. Pseudonyms were used for the participants, site, and program. I adhered to the ethical requirements before observations. I acted ethically with a focus on integrity and an awareness of my biases.

Another ethical consideration is the handling of the data. Appropriate measures were taken to gain access to documents, artifacts, questionnaires, and all data collected were kept in a secure location. Data were reported anonymously and contained no identifiers that could connect data to individual participants. To ensure confidentiality, I secured the audio recordings, transcripts, and observational notes in a locked cabinet in my home. The data will be stored in the locked cabinet for 5 years after the study. Before collecting data, I supplied appropriate forms to the school district to obtain permission to use the site (Appendix D) and waited for approval before beginning to use the site or collect data.

Summary

This chapter examined the qualitative research design and methods used to investigate the statement of the research purpose and research question for this descriptive single-case study of a string music program in a Midwestern, suburban elementary public school district, kindergarten through eighth grade, under the direction of a parent-run board. This chapter provided an explanation of case study method and a

rationale for selecting case study as a methodology to examine how the adult contributors (school district administrators, parent-run board members, music teachers, and parents) worked collaboratively to organize and manage a string music program. I addressed subjectivity as related to my role as the researcher. I presented information regarding the research scope and limitations, research site and participants (including selection process and demographics of the community), and school district demographics and arts and music education programs. This chapter explained the process of data collection and analysis as adapted by Yin (2009) with the use of interviews, direct observations, documents, archival records, physical artifacts, and a student questionnaire as sources of evidence and for the purpose of triangulation and analysis by themes that emerged from the data to provide a description of this music program. The issues of subjectivity and IRRB considerations were addressed by providing my role as the researcher, as well as validity and trustworthiness, and ethical considerations.

CHAPTER FOUR: A PRESENTATION OF THE ESSENTIAL BACKGROUND FOR UNDERSTANDING THE INVESTIGATION

In this chapter, I describe the data collected for this study and provide essential background information. First, I restate the research purpose and question. Second, I present a description of the data collected from the following five sources of evidence: interviews, direct observations, documents, archival records, and physical artifacts. A questionnaire providing student perspectives served as an additional source of data. Third, I discuss background information about organization and management and its application to the string music program. This includes the roles and responsibilities of the adult contributors, as they relate to the purpose of the study. Finally, I provide a brief historical perspective of the string music program, which is a not-for-profit 501(c)(3) corporation. This information describes the elimination of the program, the demographics of the community at the time of cancellation, and the revival of the program within the school district. In Chapter Five, I present the analysis of the data, and in Chapter Six, I focus on the analysis, triangulation, interpretation, implications, and conclusions and include a comprehensive summary of this case study.

Statement of the Research Purpose

The purpose of this study was to examine the organization and management of a community-driven string music program under the direction of a parent-run board. This descriptive single-case study focused on an elementary public school district kindergarten through eighth grade, located in a middle-to-upper-class suburb in a metropolitan area in the Midwest.

Research Question

The following is the broad research question that guided this case study:

How do the collaborative efforts of the adult contributors (school district administrators, parent-run board members, music teachers, and parents) influence the organization and management of a community-driven string music program in a Midwestern, suburban elementary public school district kindergarten through eighth grade, under the direction of a parent-run board?

Sources of Evidence

Yin's (2009) five sources of evidence (i.e., interviews, direct observation, documents, archival records, and physical artifacts) provided a basis for gathering and presenting the various information related to the string music program and in particular to answering the research question. A questionnaire providing student perspectives served as an additional source of data. Collecting data from multiple sources of evidence allowed me insight into this program, showed triangulation by connecting the findings among the sources, and strengthened the trustworthiness of this study. The following information provides details such as the individuals or situation involved, time element, types of items collected, and the rationale for collecting the data from these sources of evidence.

Interviews

Interviews were conducted with 15 adult contributors (four district administrators, three parent-run board members, four music teachers, and four parents). The participants for this study included 15 adult contributors (two past and 13 presently active in the program): four school district administrators (one assistant superintendent for student

learning, one district fine arts and physical education coordinator, and two building principals); three members of the parent-run board (one president and two board members); four music teachers (one leader teacher, two other teachers currently involved in the string music program, and one who is no longer active in the string music program); and four parents (three parents who have children currently involved in the string music program and one who no longer has a child active in the string music program). Criteria for inviting adult contributors to be interviewed included those individuals who had an interest and direct knowledge about the program and either past or presently active with it. The open-ended interviews provided me insight into the string music program and were the foundation of the research. The interviews contained between 14 and 18 questions (Appendix E) and were between 45 and 60 minutes long. The interview questions were written to elicit responses to answer the research question based on how the collaborative efforts of the adult contributors influenced the organization and management of a string music program. Most questions were the same for each of the adult contributors. However, a few questions were different for each of the four groups, because they addressed the particular role and responsibility of that group. Additional questions focused on the contributions of the arts to a student's well-rounded education and how this program has the potential to serve as a model for other school districts.

Direct Observations

Direct observations were completed to obtain a holistic understanding of the string music program. These observations served as a way to gain an understanding of the organization and management of this program. In addition, they helped to identify how

the mission and goals of the program were implemented. By following an observation topics protocol (Appendix G), information gathered about the events included the number of people observed, behaviors/engagement of individuals, atmosphere, topics covered, pieces performed (if applicable), and environment/room configuration. Twenty-one direct observations (labeled OB 1–21) were made of various activities and events of the program:

- Parent-run board meeting
- Fall Recruitment Rehearsal and Tour
- String Music Program Recruitment Meeting with performance
- Four repertoire classes (two violin and two cello)
- Three orchestra rehearsals (one of each Reading, Sinfonia, and String orchestras)
- Solo Dazes recitals (Fall and Spring)
- Faculty recital
- Four concerts (one Winter and three Spring concerts)
- Winter Concert dress rehearsal and performance
- Spring Concert dress rehearsal and performance
- Pizza-Cato Spring Festival Community Concert
- Fiddle Fest

Attending these various events was essential in gaining an understanding of the group dynamics and the collaborative nature of the program. Furthermore, the observations provided an opportunity to enjoy beautiful music making and gain new insights into rehearsals and performances.

Documents

Documents were collected at the various events of the program, with additional documents provided by the lead teacher. These documents were essential in learning about the organization and management of the string music program. Twenty-eight documents (labeled DOC 1–28) were collected and included information about the program such as the “String Music Program By-Laws” (String Music Program, 2015), February and October “String Music Program Newsletters” (String Music Program, 2017a, 2017b), roles and responsibilities for various volunteer positions (e.g., school representatives), “School Representative Responsibilities” (String Music Program, n.d.-b), “Volunteer Sign Up Form” (String Music Program, 2017a), registration materials (e.g., “String Music Program Recruitment Letter” (String Music Program, 2016), and information about the program to families (e.g., “Frequently Asked Questions for Beginners” (String Music Program, 2019), and “Parent Information Document” (String Music Program, n.d.-a). Other materials included concert programs (e.g., “Spring Concert Program Booklet” (String Music Program, 2018b) and parent education materials (i.e., “Parent Information Document” (String Music Program, n.d.-a). Samples of these documents are included in the appendices (Appendices H–S).

Archival Records

Archival records from eight newspaper articles (AR 1–8), from the time of the elimination of the program to the revival of the string music program, were obtained at a public library on microfiche. Among the topics in these archival records were “7 Teachers To Lose Jobs,” “To Save Music Program,” and “Panel To Save School Music Eyes 2 Steps.”

Physical Artifacts

Physical artifacts were collected from 10 musical performances of this string music program in the form of musical recordings (MR 1–10). These recordings were made from the various events and performances, which occurred over the recent years. The performances featured the students playing in a variety of musical styles and provided the audience members with a wonderful aesthetic experience. For example, these included musical recordings from performances such as the “Fall Recruitment and Registration Event with Performance” (with a performance from students currently participating in the program), “Solo Dazes Recitals” (in which students performed solos for their peers, family, and friends), and orchestra rehearsals and concerts given by the various orchestras during events such as the “Spring Concert” and “Fiddle Fest.”

This music served to highlight the talents of the students and music teachers of the string music program, show a student’s musical growth over time, and validate the readers’ appreciation for music. When students begin this program, they learn the basics of holding the instrument and bow. They begin by plucking the strings and advancing to using the bow to make a sound. For example, students are taught to make an L-shape to hold the bow when learning to play the violin. When learning to hold the bow while playing the cello, students are reminded to lift their elbows away from their bodies or “float your boat.” As the students learn to play their instrument using the Suzuki method, the individual and group lessons cover materials published in the Suzuki books. These materials progress in difficulty; the students use a greater amount of strings and finger positions and use of bowings requiring more dexterity, pitch recognition, active listening, and memorization. In addition, students are exposed to an ensemble by playing in an orchestra. To demonstrate how the students progressed throughout their years of

participating in the program, various recordings were made of students playing in the beginning, middle, and advanced level orchestras. Participating in these orchestras required students to learn how to read progressively more difficult music, follow the cues of a conductor, listen for musical balance, play with expression, and work well with others in a group. For example, these musical selections illustrate the progress made by the students as they progress from playing *Twinkle March*, by S. Suzuki to *French Folk Song*, by S. Suzuki in their lessons. Furthermore, while playing in an orchestra they advance in their ability to play a piece such as *Contrasts in E minor*, by Francis Feese to *Academic Festival Overture*, by Johannes Brahms. In addition, this musical component adds a creative and aesthetic piece to this research.

Student Questionnaires

Student questionnaires, which included five questions (Appendix F), were distributed and collected by mail from the parents of 12 students (SQ 1–12) to gain a viewpoint from those participating in this music program. Criteria for inviting students to complete the student questionnaires included those individuals who had an interest and were currently involved in the program. Students shared their thoughts about the benefits of participating in this music program, what they found to be most challenging, and what they enjoyed the most. The student views and perceptions regarding their participation in this program provided additional findings for the study. Their responses will be presented in Chapter Five and analyzed in Chapter Six. In addition, the information from these questionnaires helped provide answers to how participation in this program helps to create a well-rounded individual and why arts and music education should be part of a holistic education.

Background Information of Organization and Management

I present material related to organization and management with a leadership component to provide background information for understanding the components of the string music program and the findings from this study presented in Chapter Five. In addition, I explain the collaborative nature of the adult contributors and the way in which they communicate within the organization to assist in the management of this program. Furthermore, the parent-run board designated a music teacher to assume the responsibilities of leading and managing this program. Therefore, a discussion regarding management and leadership is included to lay the foundation for the teacher's role in this position.

Organization

Organization is the process of developing a structure to address the needs of an identified group. Danielson (2002) defined school organization as how schools handle their resources of staff, space, and time to maximize student achievement. She focused on how to arrange these resources, because they have an impact on the entire school. Danielson mentioned because the components of a school's organization determine the identity of the school, focus needs to be placed on instructional teams and groupings, schedules, teacher assignments, and strategies for organizing student groups. Danielson believed that how a school is organized should be determined by the staff and should support their goal for all students to succeed. In addition, she noted all aspects of instruction need to reflect the values of the staff and what they want to accomplish to promote students and their learning. Danielson further emphasized that the school's organization should consider high-level learning for all students. She referenced high-level learning promotes an organization in which students and their parents understand

that the goal of the school is student learning. In addition, she acknowledged that the school's organization should strive to create an environment that is both safe and positive and that promotes a culture of hard work with opportunities for success (Danielson, 2002).

According to the *Elements of Successful Schools: 10 Million Speak on Schools That Work* (Learning First Alliance, 2018, pp. 17-18), the following elements are essential in how successful schools are organized: (a) a focus on supporting the total child with instruction occurring inside the school setting and at home (includes a students' social and emotional development); (b) a commitment to equity and access making available a rich curriculum with courses of high quality including the arts as part of a well-rounded education; (c) family and community engagement that supports the participation of families and communities in assuming roles that enhances student learning and development in addition to strengthen the work of teachers and schools; (d) distributed leadership in which leadership is shared by the administration, teachers, community members, and other staff and whereby decision making is a shared process; (e) strong, supported teaching force and staff with schools that include teachers and supportive staff that are caring, supported, well-educated, and well-prepared; and (f) a relationship-oriented school climate that supports education by creating a welcoming and safe school with an environment that is respectful to everyone.

Management

Within any organization is the component of management. The primary focus of management is to direct the organization to support the mission and goals. Management is the method by which the goals of an organization are met and includes functions such

as planning and coordinating. Nickels, McHugh, and McHugh (2010) defined management as “the process used to accomplish organizational goals through planning, organizing, leading, and controlling people and other organizational resources” (p. 179). Within the management of an organization are individuals who are in positions of authority and who serve in leadership positions, such as a manager. A manager’s goal is to encourage staff to work together to accomplish the required goals of the organization. According to Morgan (2014, p. 91-92), a manager should possess foundational principles or traits that include (a) serves as a leader, (b) paves the way for success by leading from the front, (c) is familiar with and works with technology, (d) leads others by example, (e) accepts their own vulnerability, (f) realizes the importance of sharing information and collective intelligence, (g) initiates activities and is open to new ideas, (h) recognizes others and provides feedback, (i) is aware of personal boundaries, and (j) is adaptive and receptive to change for future employees.

Leadership

Within the definition of management, Nickels et al. (2010) referred to leading as part of the process needed to accomplish the goals of an organization. Specifically, leadership is the process of facilitating people to work together to accomplish goals and objectives (Nickels et al., 2010). Leadership is defined as a “process whereby intentional influence is exerted over other people to guide, structure, and facilitate activities and relationships in a group or organization” (Yukl, 2013, p. 2). Effective school leaders understand the educational programs within the school’s environment. According to the World Health Organization (2008), “Leaders will have a vision of what can be achieved and then communicate this to others and evolve strategies for realizing the vision. They

motivate people and are able to negotiate for resources and other support to achieve their goals” (p. 264). For leaders to be successful in their work, the following key dimensions were included within the report, *10 Strong Claims About Successful School Leadership* (Day et al., 2010, pp. 4-7):

- Defining the vision, values, and direction
- Improving conditions for teaching and learning
- Restructuring the organization: redesigning roles and responsibilities
- Enhancing teaching and learning
- Redesigning and enriching the curriculum
- Enhancing teacher quality (including succession planning)
- Building relationships inside the school community
- Building relationships outside the school community

These key dimensions, in Claim 2, focused on successful leadership and were developed with an understanding that student learning and achievement are at the core (Day et al., 2010).

From these eight key dimensions (Day et al., 2010, pp. 4-7), I focused on four that address the role of a lead teacher as they pertain to the role of the lead teacher in this case study. First, defining the vision, values, and direction explains that effective lead teachers have a clear vision for their schools and provide a purpose and direction, which builds trust and influences the action of others. Second, regarding building relationships inside the school community successful lead teachers sustain positive relations with staff, which makes them feel valued and respected. Third, within building relationships outside the school community lead teachers focus on building positive relationships with community

members, which builds the reputation of the school and is helpful in promoting long-term success. Fourth, to address common values, lead teachers understand that by applying their values and own qualities in daily contact with others, they have taken into consideration the students' needs when making decisions.

The Learning First Alliance (2018) included distributed leadership as a common element among successful schools. It indicated that schools that support leadership responsibilities that are shared among those in the school and community also encourage teacher leadership. The Learning First Alliance (2018) indicated that a teacher leader assumes a role in instructing, observing, providing feedback to others, working with teachers and staff on a variety of activities, and being part of the decision making process. Furthermore, teacher leaders are a critical factor in forming relationships with community organizations and families.

Roles and Responsibilities of the Adult Contributors

Figure 1 is made of concentric circles that represent the students at the core with adult contributors responsible for the organization and management of a school district string music program under the direction of a parent-run board. The mission of this program is to provide high-quality string instruction to the students who live within the boundaries of this school district. Therefore, the inner circle or core of this figure represents the students at the center of this program. The middle circle represents the parents, because they provide support for both the student and the program. The parents help their children with home instruction and assist in the organization through volunteer services. The outer circle represents the four remaining adult contributors: district administrators, parent-run board, lead teacher, and music teachers of the programs. These

adult contributors manage the functions of the organization. Although the members of these four groups have individual responsibilities, their collaborative efforts are essential for achieving the goals of the string music program.

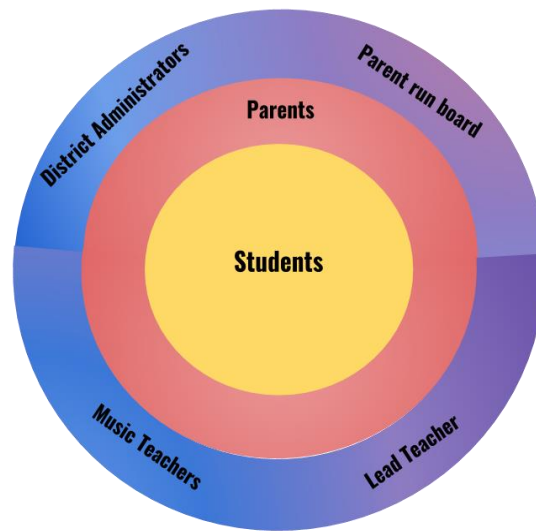


Figure 1. The String Music Program

To add to an understanding of the adult contributors of this string music program, as presented in Figure 1, the following descriptions provide the responsibilities of the members and identify how they work together regarding the effective functioning and maintaining of this program. This information was obtained from interviews with district administrators, the parent-run board, music teachers, and parents. Additional information regarding the parent-run board was based on the string music program document, “String Music Program By-Laws” (String Music Program, 2015) obtained from the lead teacher (MT 1, personal communication, July 14, 2017).

District administrators. The primary roles and responsibilities of the district administrators are to serve as the overall administrators of the school district. They create an environment that supports music education in the curriculum. The assistant superintendent of student learning oversees the learning of all students in the district. The district fine arts coordinator is the district liaison and communicates and collaborates with the lead teacher/music teachers and other district administrators to assist in the

functioning of the program. The principals support the delivery of program at the building level. The principals provide leadership in the schools and communicate and collaborate with the district fine arts coordinator, lead teacher/music teachers, and school faculty and staff. They assist with creating schedules and providing space for music lessons, rehearsals, events, and handling security issues.

Parent-run board. As described in the “String Music Program By-Laws” (String Music Program, 2015) the primary roles and responsibilities of the parent-run board are to hire and maintain a contract between the school district and the parent-run board. Members are essentially the employer of the music teachers, with the responsibility of hiring and establishing a contract with each music teacher. The members of this board communicate with one another and work in collaboration to serve as the driving force behind the organization and management of the program. Each member of the board has a specific function, which will be described in Chapter Five.

Music teachers. The primary roles and responsibilities of the music teachers are to provide weekly private instruction on a string instrument (violin, viola, and cello), conduct weekly repertoire classes, and possibly conduct a student orchestra. The teachers provide parent education and inform families about the students’ instruction and progress. In addition, they collaborate with the lead teacher, administrators, and parent volunteers to plan and execute program events. The lead teacher, along with his or her responsibilities as a music teacher, communicates and collaborates with all adult contributors and addresses all of the administrative aspects from the faculty point of view, the curriculum, and the overall organization and management of the program.

Parents. The primary roles and responsibilities of the parents with children in the program are to be involved with the educational process by attending lessons to assist with home practice and communicate and collaborate with their children’s music teacher. In addition, parents provide partial tuition, participate in fundraising efforts (optional), and volunteer (individually and with others) to assume organizational responsibilities for the program. These may include events such as cello/violin monitors for the “Spring Concert” and the School Representative position for recruiting and registration purposes. Table 1 provides a summary of the roles and responsibilities of the adult contributors.

Table 1. Roles and Responsibilities of Adult Contributors.

	Roles	Responsibilities
District Administrators	Assistant Superintendent for Student Learning	Overseeing the learning of all students in the district
	Fine Arts Coordinator	Assisting in the functioning of the program as district liaison
	Building Principals	Assisting with program logistics related to scheduling, space, and events at the building level
Parent-Run Board Members	Chairperson	Hiring music teachers and maintaining a contract between the district and parent-run board; providing organization and management of the program within defined roles
	Vice-Chairperson/School Coordinator	
	Treasurer	
Music Teachers	Violin, Viola, and Cello Instructors	Providing private instruction and leading group and orchestra rehearsals on string instruments; lead teacher also assisting with the organization and management of the program
Parents	Parents of children participating in the program kindergarten through Grade 8	Providing tuition, attending lessons to assist with home practice, fundraising, and participating as volunteers

In addition to the adult contributors, music students from kindergarten to eighth grade receive instruction to play a string (violin, viola, or cello) instrument. In this program, more advanced students serve as mentors and student leaders to less experienced students in the program.

By-laws of the string music program. A group of parents, in collaboration with the school district, initiated a unique approach to organize and manage the string program. As a result, a parent-run board/board of directors developed an organizational framework, which included the by-laws of this music program. These by-laws allowed

the adult contributors to effectively coordinate the functions and activities of the program. Hill and Hill (2002) explained by definition, by-laws are the written rules for conduct of a partnership or any organization. Furthermore, by-laws provide information regarding meetings, elections of board members and their roles and responsibilities, filling vacancies, notices, committees, and other routine matter. By-laws are a contract among members and shall be adopted or amended (Hill & Hill, 2002). Within the established by-laws of the string music program are 15 articles that guide how the adult contributors conduct themselves and the affairs of the corporation (Figure 2). This document, “String Music Program By-Laws” (String Music Program, 2015) was obtained from the lead teacher (MT 1, personal communication, July 14, 2017).

<p>Article I. Name – This includes the official name of the organization. The name refers to all members of the organization, mostly, the students of this school district and those attending parochial or other schools within the school boundaries.</p> <p>Article II. Purpose – The purpose of the string music program is to provide a stringed instrument (violin, cello, or viola) program to the students in the nine schools within the district. In addition, to serve its affiliate members, which include parochial and other schools within the boundaries of the school district.</p> <p>Article III. Membership – Any parent of students enrolled in the string music program are entitled to the rights of membership.</p> <p>Article IV. Meetings of Members – Identifies the purpose of the meeting, the process for calling meetings, and notifying the members.</p> <p>Article V. Board of Directors – Identifies the affairs of the corporation shall be managed by the Board of Directors.</p> <p>Article VI. Officers – The nine officers of the corporation include: Chair, Vice-Chair/ School Coordinator, Treasurer, Secretary, Registrar, Volunteer Coordinator, Workshop/Printing Coordinator, and Fundraiser Coordinator, and Newsletter Editor.</p> <p>Article VII. Committees – The Board of Directors may designate committees. Currently, there are seven committees, each having a committee head appointed to it by the Board of Directors. These committee heads may find parent volunteers and/or work with the volunteer coordinator to assist in accomplishing their assigned duties. The committees will have and exercise the authority of the Board of Directors in managing their responsibilities in the organization.</p> <p>Article VIII. Contract, Checks, Deposits, and Funds – The financial aspects including contract, check, drafts, disbursements, deposits, and gifts are determined and authorized by the Board of Directors.</p> <p>Article IX. Books and Records – The 501(c)(3) corporation will keep books and records of accounts and minutes of the proceedings of its members, Board of Directors, and committees of authority of the Board of Directors. These are available to any member. Audits will take place as determined by law or own internal audit.</p> <p>Article X. Fiscal Year – The fiscal year shall begin on the first day of July and end of the last day of June in each year.</p> <p>Article XI. Tuition and Fees – The Board of Directors may determine the amount of tuition and fees payable to the corporation by members of each class.</p> <p>Article XII. Teachers – A violin and cello teacher assigned to each school within the District. This includes addressing salaries, teacher hiring, replacement, and dismissal.</p> <p>Article XIII. Seal – The Board of Directors shall provide a corporate seal, which shall remain with the treasurer of the Board of Directors.</p> <p>Article XIV. Waiver of Notice – Addresses the legal provisions of the General Not For Profit Corporation Act, or under the provisions of the articles or by-laws of the corporation.</p> <p>Article XV. Amendments by By-Laws – The Board of Directors may alter, amend, repeal, and adopt new by-laws at an identified meeting. By-laws should be reviewed every two years.</p>

Figure 2. String Music Program By-Laws (String Music Program, 2015)

Brief Historical Perspective of the String Music Program

To provide a context for this case study, a brief historical perspective of the string music program within an elementary public school district is presented. Discussion begins with the elimination of the program, which explains how a music program was removed from the curriculum of a school district. Next the demographics of the community at the time of elimination will be discussed. Finally, the discussion will turn to how the program was brought back due to the dedication of the parents within the community. In response to the situation that faced parents, a collaborative relationship was developed among the adult contributors to re-establish and maintain string instruction in the curriculum. Moreover, this early account of the program establishes the foundation for the categories and themes that emerged from the findings relating to organizational structure, teamwork, and benefits.

The historical perspective, including information about the elimination and revival of this string music program is based on evidence from various sources such as an interview with an adult contributor, archival records, documents, and observations. More specifically, information was obtained from an interview with a music teacher (MT 1) and archival records in the form of newspaper articles from March 1971 to September 1971 found on microfiche in a public library (AR 1–3). In addition, historical information on the string music program is published on program documents such as the “String Music Program Recruitment Letter” (String Music Program, 2016) and “Spring Concert Program Booklet” (String Music Program, 2018b). Furthermore, historical information was announced at two events, “Fall Recruitment and Registration Event with Performance” by the lead teacher and introductory announcements given by the chairperson of the parent-run board at the “Spring Concert.”

Elimination of the String Music Program

A bond issue for that state is a way of providing funding for various activities and programs in schools and is voted on by the citizens who live within the boundaries of the school district. In 1971, a middle-to-upper-class suburban Midwestern school district offering a string music program in a public school kindergarten through eighth grade experienced a failed bond issue. Due to this failed bond issue, the district made cuts in the fine arts programs. This included eliminating the band and string instrumental music programs from the curriculum of the schools within the district.

Demographics of the Community at the Time of Program Cancellation

At the time the school district cancelled the program, the community was doing well, economically. According to the U.S. Bureau of the Census (1973), the suburb where the community-driven string music program is located had nearly 65,000 (64,884) residents with 0.4% more female residents (33,070) than male residents (31,814). People older than 65 made up 4.2% of the township. This town had a low percentage (1.4%) of persons living below the poverty level. In fact, the census indicated it was the fifth most affluent community in the area with a median household income of \$17,034. In addition, this community was highly educated, with the median number of years of education completed in this community at 12.9 years.

Revival of the String Music Program

When the instrumental music programs were eliminated from the curriculum of a suburban elementary public school district, parents voiced that they wanted these programs brought back. Eventually, the district provided funding to reinstate the band program in its entirety, but the string program remained eliminated. Although the district

did offer to reinstate a string music program, it would do so by changing the current structure of the program. Because the district was unable to provide continued financial support to maintain the program, the parents with students playing a string instrument (violin, viola, and cello) were faced with finding a way to return string instruction to the district.

A group of concerned parents rallied together and decided to create a program that represented the fundamentals of the previous program, specifically the use of the Suzuki method of instruction. With help from the district and an outside advisor from a local music organization, the parents formed a not-for-profit 501(c)(3) corporation in the summer of 1971. This program was to be led by a volunteer parent-run board. The establishment of a parent-run board was a unique collaborative solution. The board partnered with the school district to maintain the string music in the curriculum.

Additional decisions that the district faced when reinstating the program regarded the hiring of string music teachers and the type of string instruction. Before the elimination of the program, the district employed a string music teacher to provide instruction using the Suzuki method. This method of string instruction, which was referenced in Chapter Two, was developed by Dr. Shinichi Suzuki and brought to the United States in the 1960s. However, it was unique that the district implemented this approach to string instruction, because it was not commonly used in public schools. This method of instruction allowed for students to start at an early age and emphasized parent involvement in the instructional process. At the time of the revival, the string music teachers were no longer school district employees. The music teachers were hired with

the help of a local music institution and employed by the string music program parent-run board.

Summary

This chapter provided a holistic picture of the string music program. First, this chapter restated the research purpose and question. Next, it explained the data collection process and information about the sources of evidence from interviews, direct observations, documents, archival records, physical artifacts, and a student questionnaire. Then, as they related to this study, aspects of organization, management, and leadership, including definitions and key components were addressed. The roles and responsibilities of the adult contributors were presented. The program is under the unique direction of a parent-run board; therefore, a description of the by-laws developed by the parent-run board was included. These by-laws established the guidelines on how to effectively accomplish the goals and objectives of the music program. Finally, historical information was provided, beginning with the elimination of the string music program, demographics of the community at the time of program cancelation, and revival of the program.

CHAPTER FIVE: ANALYSIS OF THE DATA

In this chapter, I present the analysis of the data of this descriptive single-case study of a string music program that provides instruction in violin, viola, and cello. First, I describe the components of the program, including the parent-run board members and their roles, music teachers, students, funding, instruction, scheduling, and events, as well as the demographic information of the adult contributors. Second, I present the data analysis procedures. Third, I present the categories and themes that emerged from the interviews and summaries from the remaining sources of evidence. As a tradition, the doctoral program of the National College of Education National Louis University values and encourages uniqueness and creativity. With the desire that this dissertation represent these qualities, I have integrated a few components to this research. First, I showed how the adult contributors are analogous to a string quintet. Second, I included a vignette of string music program from the “Spring Concert” (included in Chapter Six). Third, I incorporated a CD with my narration of performances by the students and faculty of the program. By including this musical component, I am upholding the tradition of our doctoral program by sharing with the reader what I was privilege to hear as beautiful music making performed by the members of the string music program.

Components of the String Music Program and Their Roles

This section describes the components of the string music program studied, including the parent-run board, music teachers and students, funding, instruction, scheduling, and events. The following information was obtained from a portion of the “String Music Program By-Laws” (String Music Program, 2015) and from interviews with board members 1, 2, and 3 (BM 1, BM 2, and BM 3), as these members hold

prominent positions on the board. The string music program is under the direction of a parent-run board.

Parent-Run Board

The parent-run board of the string music program consists of the following 10 members: chair, vice-chair/school coordinator, treasurer, secretary, registrar, volunteer coordinator, workshop/printing coordinator, parochial representative, fundraiser coordinator, and newsletter editor. Although these members work collaboratively to achieve the goals and objectives of the program, each member has an identified position with defined responsibilities. A portion the by-laws of the program describes the responsibilities of the following positions:

Chair. The chair serves as the principal executive officer of the organization and in general supervises and controls all of the business and affairs of the organization. When describing her role, the current chair noted, “I’m the chair of the parent-run board, and currently my role is primarily to oversee the other roles.” Furthermore, as the chair, her responsibilities include presiding at board meetings, appointing committee heads and school representatives (along with volunteer coordinator), serving as spokesperson, and signing on behalf of the organization. Additional duties include developing and executing teacher contracts, based on a teacher proposal specifying district responsibilities and salary information, hiring, and interviewing teachers with additional board assistance. To provide an example, she stated,

I have responsibilities where I’m interacting with the teachers, sometimes distributing materials, or collecting information from them, sending out scheduling organizational information online. And then, at our year-end large

concert event [“Spring Concert”], I am responsible for taking on the role of emcee . . . standing up and speaking during the program. (BM 1, personnel communication, June 16, 2017)

Vice-chair/school coordinator. In the absence of the chair, the vice-chair serves as the chair. This member works closely with the chair in the decision-making process and is responsible for reviewing and updating the by-laws biyearly. The school coordinator’s main responsibility is organizing the recruiting process for new students. This requires working closely with the school representatives for each school and the teachers. She explained, “We have a school representative at each of the seven schools . . . who is a liaison for that school. I am in charge of being in touch with them throughout the year primarily at recruitment time in the fall.” She further elaborated on her responsibilities with the recruitment and registration process. She indicated her work includes making copies of materials to inform families about upcoming program events. In addition, she meets with the school representatives to give them materials to distribute in their school. As part of the recruitment process, she stated,

There is a student day demonstration and evening demonstration [for families]. I work with them [representatives] so we can really get the information out about the music program . . . people are aware that it [music program] exists . . . A way to give them [families] information, so if they have questions they can contact the teachers or their liaison [school representative]. (BM 2, personnel communication, July 24, 2017)

Her additional responsibilities include attending monthly board meetings to review upcoming events, developing and distributing the end-of-the-year participation

certificates to all students of the program, and in general, making sure everything is running smoothly.

Treasurer. The treasurer is the only paid employee of the board and holds a nonvoting position. The treasurer has charge and custody of and is responsible for the collection, deposit, and disbursement of all funds due to or payable by the program. The treasurer explained that the program is partially funded by the district and the rest is funded by tuition paid by the students. She recognized that within her role on the board, the responsibilities include taking care of financial reports, bank records, tax forms, deposits, payroll taxes, and tuition payments. To describe many of her responsibilities, she commented,

Billing and collecting tuition payments from the students, maintaining the liability and workman comp insurance, and giving a financial report at the board meetings. I also do the tax and employment tax returns [federal and state] and pay the teachers. So, my responsibilities are all related to the financial health of the organization . . . We have activities throughout the year that require us to pay performers and guest artists. If it has to do with money, then that's my job. (BM 3, personnel communication, July 24, 2017)

In addition, her position requires preparing annual budget, retaining the Articles of Incorporation and Corporate Seal, and in general, performing the duties incident to the office of Treasurer assigned by chair or the board.

Secretary. The secretary keeps minutes of all the meetings of the program, performs other duties as the office may require or as assigned by the chair, and maintains

correspondence and writes correspondence when needed. In addition, the secretary gives notice of all board meetings in the newsletter and sets and confirms the building reservations with the school district.

Registrar. The registrar maintains the registration information. The registrar collects mail from a postal box, records checks received, and maintains a checks and balance system with the treasurer. In addition, the registrar matches enrollment drops or additions monthly with the treasurer and teachers.

Volunteer coordinator. The volunteer coordinator works with the membership and the teachers. This position provides and oversees volunteers for the program's events and volunteer commitments.

Workshop/printing coordinator. The workshop coordinator's responsibility is to ensure all aspects of workshop run efficiently. Responsibilities include purchasing refreshments for students, teachers, and board members; coordinating parent volunteers; and printing signage for events. Other responsibilities, as determined by the board, may include creating and editing the "Spring Concert" program; printing raffle tickets, concert tickets, and posters; and copying program materials and monthly newsletters.

Parochial representative. This position is currently not staffed. If re-established, the parochial representative's main responsibility will be to provide representation for the parochial members and to provide two-way communications between the parent-run board and the parochial affiliate members.

Fundraiser coordinator. The main responsibility of the fundraiser coordinator is to raise funds for the program. Funds raised go to program costs to add to the value of the program.

Newsletter editor. The newsletter editor maintains effective communication with the general members of the program. This member is responsible for the production of the program newsletter.

Music Teachers and Students

This string music program includes seven teachers (six violin/viola and one cello), including a violin teacher who works in a parochial school, and 250 students (175 violin students and 50 cello students). Violin students range in age from 5 to 14 years old. Currently, there are 25 violin students who are between the ages of 5 and 9, and 100 violin students who are between the ages of 10 and 14. There are five cello students who are between the ages of 5 and 9 and 30 who are between the ages of 10 and 14. Students in the program are enrolled in the nine schools (kindergarten through eighth grade) in the district. In addition, to the public school students, there are students who are homeschooled or who attend a private school living within the boundaries of the district may participate. The music teachers for this program are professionally trained musicians and hold certifications to teach using the Suzuki method. Furthermore, they remain active as performing artists within the music program and are members of musical organizations in the surrounding communities.

Funding

The string music program is partially funded by the school district and the parents of the students who participate in the program. The percentage paid by the district is 40%, with the remaining 60% paid by the participating families in the form of tuition. Tuition payments of \$250.00 are made twice a year in August and January. Payments are made in either one payment or as scheduled by a payment plan. Scholarships are

available to families who need financial assistance. In addition, fundraising activities, such as selling gift cards, occur throughout the year. The money raised by the fundraisers may be used to assist with a student's tuition or donated to a family in need.

Instruction

The instructional method used by this string music program is the Suzuki method. This method, which was previously introduced in Chapter Two, uses a series of books augmented by musical recordings for instruction. Although string instruction begins with playing either the violin or cello, students who play the violin may have the opportunity to play the viola as a secondary instrument as they progress in the program. As part of their musical instruction, the students receive a weekly private lesson, participate in repertoire classes (group rehearsals for cello and violin by ability level), and have opportunities to participate in an orchestra. There are three orchestras, based on ability: Reading Orchestra for the beginning students, Sinfonia for the intermediate students, and String Orchestra for the most advanced students. Auditions are needed to participate in the intermediate and advanced orchestras.

Scheduling

Schedules for this program are created for private lessons, repertoire classes (group rehearsals), and orchestra rehearsals. The music teacher assigned to provide instruction for the student works with the family to schedule a private lesson on a weekly basis. Lessons last for 15 minutes, with an option for older students to have 30-minute lessons for an additional fee. These lessons take place at the various school buildings in the district and are scheduled in the morning before school, during the school day, or

after school. Repertoire classes are held weekly after school on Thursdays. Students are assigned a repertoire group designated as A or B, which alternates weekly.

In addition, students have the opportunity to participate in one of three optional orchestras. The rehearsals for Reading Orchestra take place on alternating weeks from repertoire classes. Students participating in Sinfonia and String Orchestra rehearse each week after the repertoire classes. Repertoire classes and orchestra rehearsals take place at one of the two middle school of the district switching through the year between the schools. Schedules of the repertoire classes and orchestra rehearsals are given to the families participating in the program. (Appendix M presents an example of a schedule that appeared in the October “String Music Program Newsletter”) (String Music Program, 2017b, p. 3).

Events

Numerous events take place as part of the program. These events occur during the school year, September through May. Private lessons, repertoire classes (group rehearsals), and multiple orchestra rehearsals are held every Thursday after school. Additional classes, such as the “String Music Class Offerings,” are held at various times throughout the year. These classes expose students to a variety of musical genres. Examples of these classes include Blues, Blues by Fire, and Red Garland (October 2017); Latin, St. Thomas, and Sonny Rollins (December 2017); Rock, Iron Man, and Black Sabbath (January 2018); World, Uskudar and Turkish Traditional (February 2018); and Motown, Stand by Me, and Ben E. King (April 2018). (Appendix S presents an example of a class offering that appeared in the October “String Music Program Newsletter”) (String Music Program, 2017b, p. 5).

Seasonal events occur on a yearly basis. The fall events include “Daytime Tours” of five elementary schools, a “Fall Recruitment and Registration Event with Performance,” orchestra auditions, and the event known as “Solo Dazes.” First, a tour is conducted of the elementary schools in the district. This “Daytime Tour” of the elementary schools in the district is divided into two half-days in the mornings. On the day of the tour, parents of the music students bring their child to the first school for a warm-up rehearsal, attend the assemblies, and transport their child from school to school. At the end of the morning, parents return their child to their home school. The students and staff (kindergarten through third grade) from each school attend a music assembly. A description and demonstration of the string instruments (violin and cello) by the music teachers and a performance by the students of the program (first through fifth grades) is shared with the audience. In addition, the lead music teacher speaks to students about the possibility of playing a violin or cello. After the school assembly, the music program parent volunteer coordinator provides information about the program to the schools for distribution to the students. Within a week of the “Daytime Tours,” interested parents and their children are invited to attend a “Fall Recruitment and Registration Event with Performance.” The event includes a performance with all of the students in the program, a presentation about the program, and opportunities to meet the music teachers, parent-run board members, other parents from the district, and representatives from local music stores. These events are part of the recruitment process for the program. Auditions are held for the placement of students in the intermediate and advanced orchestras. Next, an event titled, “Solo Dazes,” showcases the talents and accomplishments of students as they perform solos or duets for peers, parents and family, and community members.

The winter events include solo and ensemble contests, a “Winter Orchestra Concert,” and either a “Faculty Recital” or “Workshop Day.” Students have the option to prepare a piece to perform for a judge as a way to obtain feedback on their performance and earn a medal. A winter concert is performed by the students of the String Orchestra, in partnership with the school district middle school jazz band and chorus. On a biyearly rotation, the faculty of the program perform a recital or on alternate years, a string workshop day is scheduled. The workshop day consists of breakout sessions planned for instrument type and ability of student. In addition, this day exposes students and their families to guest clinicians and performances.

The spring events include a “Dress Rehearsal” and “Spring Concert,” “Pizza-Cato Community String Music Festival,” “Fiddle Fest,” and “Solo Dazes Recitals.” First, a Saturday “Dress Rehearsal” and Sunday “Spring Concert” highlight the entire program with all students and faculty participating. This event features the cello and violin students, the three orchestras of the program, and a performance given by an ensemble consisting of the eighth-grade graduating students. District administrators, parent-run board members, music teachers, volunteers, parents, and graduating students of the program are recognized at this performance. Second, a performance of the String Orchestra, titled, “Pizza-Cato Community String Music Festival” takes place as part of a community performance. This performance is given in collaboration with the string music programs from the area elementary schools and the feeder high school orchestra. Third, a performance called “Fiddle Fest” involves all the students and faculty of the program and features music outside of the instructional Suzuki repertoire such as jazz and folk music. At the close of this event, music teachers, who are retiring and parent-run

board members are recognized by fellow faculty members, families, students, and the community. In addition, cello students are recognized and presented with a pin for their successful participation in a 60-day practice challenge by their teacher. Finally, similar to the fall event, another “Solo Dazes Recitals” performance is scheduled. This performance provides an opportunity for students to showcase their talents and accomplishments by performing solos or duets for peers, parents and family, and community members. In addition, students who have successfully finished a level book in the Suzuki method perform a piece from the book and are recognized with a certificate of completion by their teacher.

The summer events include optional private lessons given by the music teachers in June, July, and August. Although not a part of the program, summer music camp is enjoyed by many students and their families. For members who are seeking additional learning opportunities, the February “String Music Program Newsletter” provides a parent testimonial, information about the various camps, and the “J. D. Scholarship Fund and Application” (Appendix K and L present the “J. D. Scholarship Fund” and “J. D. Summer Music Camp Scholarship Application”) (String Music Program Newsletter, 2017a, pp. 8-9).

Demographics of the Participants

The participants for this study included 15 adult contributors (two past and 13 presently active in the program): four school district administrators (one assistant superintendent for student learning, one district fine arts and physical education coordinator, and two building principals); three members of the parent-run board (one president and two board members); four music teachers (one leader teacher and two other

teachers currently involved in the string music program and one who is no longer active in the string music program); and four parents (three parents who have children currently involved in the string music program and one who no longer has a child active in the string music program). Criteria for inviting adult contributors to be interviewed included those individuals who had an interest and direct knowledge about the program and either past or presently active with it. Criteria for inviting students to complete the student questionnaires included those individuals who have an interest and are currently involved in the program.

The adult contributors who were interviewed included 11 women and four men with ages ranging from 21 to 70. Marital status identified 12 as married and three as single. Race/ethnicity identified 12 as White, two as Asian, and one as Hispanic/Latino. To identify their views about participating in the program, I collected written responses from 12 students who were currently involved in the string music program who were asked by their parents to complete a questionnaire. The student participants who completed the questionnaire included eight girls and four boys in grades six through eight with ages ranging from 12 to 14.

The participants were given an alphanumeric alias code to maintain anonymity throughout the study. Alphanumeric alias codes DA 1, DA 2, DA 3, and DA 4 were assigned to the four school district administrators; BM 1, BM 2, and BM 3 were assigned to the three members of the parent-run board; MT 1, MT 2, MT 3, and MT 4 were assigned to the four music teachers; and P 1, P 2, P 3, and P 4 were assigned to the four parents. Alphanumeric alias codes SQ 1 through SQ 12 were assigned to the 12 students who completed the questionnaire. Tables 2, 3, 4, and 5 outline the demographics of the

adult contributors of this research, including their years in the program/district, participation in the program/district, highest level of education, number of children in the program (if applicable), and instrument(s) played (if any).

Table 2. Demographics of the School District Administrators (DA).

Alias Code	Gender	Age	Marital Status	Race/ Ethnicity	Years Range in Program/ District	Participation in the Program/ District	Highest Level of Education	Number of Children in the Program (if applicable)	Instrument Played
DA 1	Male	31–40	Single	White	1–5	Currently Involved	Master's Degree	N/A	N/A
DA 2	Female	41–50	Married	White	21–25	Currently Involved	Master's Degree	1 (Previously)	N/A
DA 3	Male	41–50	Married	White	6–10	Currently Involved	Doctorate	N/A	Percussion
DA 4	Male	31–40	Married	White	11–15	Currently Involved	Master's Degree	N/A	N/A

Table 3. Demographics of the Parent-Run Board Members (BM).

Alias Code	Gender	Age	Marital Status	Race/ Ethnicity	Years Range in Program/ District	Participation in the Program/ District	Highest Level of Education	Number of Children in the Program (if applicable)	Instrument Played
BM 1	Female	41–50	Married	White	11–15	Currently Involved	Bachelor's Degree	1	Violin/ Piano
BM 2	Female	41–50	Married	White	6–10	Currently Involved	Post College	2	N/A
BM 3	Female	61–70	Married	White	16–20	Currently Involved	Bachelor's Degree	N/A	N/A

Table 4. Demographics of the Music Teachers (MT).

Alias Code	Gender	Age	Marital Status	Race/ Ethnicity	Years Range in Program/ District	Participation in the Program/ District	Highest Level of Education	Number of Children in the Program (if applicable)	Instrument Played
MT 1	Female	61–70	Married	White	36–40	Currently involved	Master's Degree (2)	N/A	Violin/Cello
MT 2	Male	61–70	Single	White	31–35	Currently involved	Master's Degree	N/A	Violin/Guitar
MT 3	Female	21–30	Single	Asian	1–5	Currently involved	Master's Degree	N/A	Cello
MT 4	Female	61–70	Married	White	21–30	No longer active	Bachelor's Degree	N/A	Cello

Table 5. Demographics of the Parents (P).

Alias Code	Gender	Age	Marital Status	Race/ Ethnicity	Years Range in Program/ District	Participation in the Program/ District	Highest Level of Education	Number of Children in the Program (if applicable)	Instrument Played
P 1	Female	51–60	Married	Hispanic/ Latino	6–10	No Longer Active	Bachelor's Degree	2 (Previously)	N/A
P 2	Female	41–50	Married	Asian	6–10	Currently Involved	Bachelor's Degree	3	N/A
P 3	Female	41–50	Married	White	11–15	Currently Involved	Bachelor's Degree	2	Violin
P 4	Female	31–40	Married	White	1–5	Currently Involved	Master's Degree	1	N/A

The demographics of each school district administrator, parent-run board member, music teacher, and parent help to provide a context in which to understand the individual perspectives of these adult contributors and how they view and have an understanding of the organization and management of the string music program.

Data Analysis Procedures

The data analysis procedures included creating a database and maintaining a chain of evidence. This process began with coding data from the multiple sources of evidence,

which included interviews, direct observations, documents, archival records, physical artifacts, and student questionnaires. Fifteen interviews were conducted from June 2017 to November 2017. Before coding the interviews, they were professionally transcribed using double spacing with consecutive line and page numbers throughout. The dates of the interviews and adult contributors' alphanumeric alias codes were indicated on the first page. All subsequent pages were numbered and referenced with the adult contributors' alphanumeric alias codes. The dialogue was indicated as researcher (R), school district administrator (DA), parent-run board member (BM), music teacher (MT), and parent (P) throughout the transcript.

To assist with the coding process, I performed multiple readings of the transcripts, along with reviewing notes taken during the interviews and listening to the audio recordings to provide a clear understanding of the adult contributor's perspectives. Next, with each transcript, I assigned meaning units to the individual points or singular ideas made by the adult contributors in their own words. These meaning units were colored coded on the transcripts. Then, the meaning units were put into brief phrases as idiographic themes, which are the essence of the meaning units, to provide the context and overall nature of what was being conveyed. These themes were labeled as nomothetic themes, if recurring more than one time (Vogt & Johnson, 2016).

To organize the themes, I used theme spreadsheets to document the information. Columns were created for theme numbers, theme names, and alphanumeric alias codes for each of the adult contributors. In addition, page and line numbers were included for the themes to help with future referencing. The idiographic themes were transferred from the transcripts to the theme spreadsheets for each of the adult contributors. Each new

theme was added to the previously identified themes in a new column at the end. If the theme was previously identified, only the page and line number were added in the column under the adult contributors' alphanumeric alias codes. This process provided a way to identify the nomothetic themes or those themes recurring two or more times across the theme spreadsheet. Moreover, following this procedure allowed for convenient access to the information when providing thick descriptions and rich quotes in the findings (Wargo, 2017).

I completed 21 direct observations of this string music program from August 2017 to May 2018. These events included attending one board meeting, one student recruitment tour, one recruitment meeting, nine performances, and nine rehearsals. These observations were summarized and labeled (OB 1–21). While attending these observations, I took notes using an observation topics protocol (Appendix G). Singular points or ideas were identified relevant to this study. Idiographic themes were assigned to each point or idea. These themes were compared with other sources of evidence to discover possible triangulation (Schwandt, 2015).

I collected 28 documents from a variety of sources relevant to the string music program from June 2017 to May 2018. These documents included newsletters, emails messages with program information, program and district website information, registration and recruitment materials, frequently asked questions handout, string music program board by-laws, minutes from parent-run board meetings, school coordinator responsibilities and checklist, head coordinator tasks, phone call guide, parent volunteer instructions for monitoring at performances, parent education hand-outs, music program survey, end of the year student evaluation, student practice challenge, an award, and

performance programs. These documents were reviewed and labeled (DOC 1–28). Singular points or ideas were identified relevant to this study. Idiographic themes were assigned to each point or idea. These themes were compared with other sources of evidence to discover possible triangulation (Schwandt, 2015).

I collected eight archival records from newspaper articles relevant to the string music program from June 2017 to November 2017. These archival records, which dated from March 1971 to September 1971 and were found at a public library, consisted of articles (on microfiche) from local newspaper with titles such as “7 Teachers To Lose Jobs,” “To Save Music Program,” and “Panel To Save School Music Eyes 2 Steps.” These archival records were reviewed and labeled (AR 1–8). Singular points or ideas were identified related to the elimination and revival of this program. The information from these articles was used to provide the historical perspective included in Chapter Four as background information.

I collected 10 physical artifacts (musical recordings) from this string music program from September 2017 to May 2017. These musical recordings were made while attending public events of the program that included various rehearsals and performances. These recordings were edited and labeled (MR 1–10). Sample excerpts from these musical recordings were compiled to make a CD with narration by the researcher. This has been included as part of the dissertation because it serves to provide enjoyable string music that highlights the talents of students and music teachers of the string music program and adds a creative and aesthetic piece to this research.

To gain a sampling of a few of the students’ views of the program, 12 questionnaires, which included five questions (Appendix F), were distributed by parents

and provided to the researcher. These questionnaires were reviewed and labeled (SQ 1–12). All 12 of the student questionnaires were completed and returned. The answers to these questions were summarized and are presented in this chapter. Students shared their views about participating in the program by answering questions about what they enjoyed the most and found challenging, the academic and social benefits, and their favorite event of the program. The student responses helped to provide an understanding of how, from the learners' perspective, participation in this program benefits students and why music education should be part of a well-rounded education.

Because data were collected from six sources of evidence, the data analysis procedures incorporated the use of triangulation. This procedure of triangulation is a way of comparing data from different sources of evidence to corroborate the findings (Schwandt, 2015). This step of the analysis was important because it helped to validate the findings and to strengthen their trustworthiness. Therefore, the multiple sources of data, such as responses to interview questions and observational notes and documents were compared and contrasted.

During the interviews, I took notes and sought opportunities to ask for clarification and elaboration by asking the adult contributors follow-up or probing questions. After the interviews were transcribed, the transcriptions were sent to the adult contributors for review and approval. This is known as member checking (Vogt, 2005). Careful attention was paid to accounting for only first-hand information by gaining the perceptions, thoughts, and experiences of the individual being interviewed. In addition, to enhance the validity of the findings, member checks made it possible for the adult

contributors to review, edit (if necessary), and approve the transcripts from the interviews.

Emergent Categories and Themes

The findings are reported in two different approaches. First, Figure 3 presents an outline of the categories and themes that emerged from the data analysis procedures. The next section, Emergent Categories and Themes (with Sample Meaning Units), provides a way to validate the themes with evidence from the interviews.

Emergent Categories and Themes in Outline Form

Category A: Organizational Structure

- I. Unique Program Management
 - A. Parent-Run Board Overseeing District String Music Program
 - B. Suzuki Instructional Method (Early Age and Parent Involvement)
 - C. Lead Teacher Serving as Program Manager
- II. Funding of Program Requires Collaboration
 - A. Financial Sources from District and Tuition
 - B. Additional Sources of Funding (Fundraising and Scholarships)
- III. Program Successes
 - A. Longevity of the Program
 - B. High-Quality of Music Staff
 - C. Multiple Opportunities for Musical Experiences
 - D. Music Education Accessible for Students
 - E. Extensive Parent Involvement
 - F. Strong District Support of Program
 - G. Most Recognized Event of Program
- IV. Program Challenges
 - A. Space and Scheduling Concerns

Category B: Teamwork

- V. Communication and Collaboration Essential for Organization and Management of the Program
 - A. Space and Scheduling Program Requirements
 - B. Discussions Regarding Effective Functioning of the Program
- VI. Communication and Collaboration Efforts Resulted in Successful Outcome of Planned Program Events
 - A. Working Together Critical for Program Recruitment and Registration
 - B. Working Together Critical for Accomplishing Program Performances
- VII. Advocacy Efforts Essential in Maintaining Program
 - A. Promotes Music within School Setting
 - B. Promotes Music within Community Setting

Category C: Benefits

- VIII. Contributes to a Student's Well-Rounded Education
 - A. Students' Academic Achievement
 - B. Students' Social and Emotional Development
- IX. Provides Advantages to the School and Community
 - A. Enriches School Environment
 - B. Enriches Community Environment

Figure 3. Emergent Categories and Themes in Outline Form.

Emergent Categories and Themes (with Sample Meaning Units)

The categories and major themes identified were a result of responses from 66% or two-thirds of the adult contributors (district administrators, parent-run board members, music teachers, and parents). When presenting the findings, I chose to include a sample of the meaning units from each of these groups to represent a variety of perspectives. Meaning units are the verbatim words of the adult contributors.

Category A: Organizational Structure

Theme I: Unique program management.

Subtheme A: Parent-run board overseeing district string music program. (The following 10 adult contributors will provide meaning units.)

District administrators: (DA 2—building principal, DA 4—building principal).

DA 2: DA 2 referred to the music program as operating smoothly. “It’s kind of a nice thing about the program, it runs itself.” He felt the parent-run board program was unique because lessons occurred during the school day. Other groups in the district ran programs that occurred only before or after school. He remarked, “This [string program] is the one program that we [the district] work with that has activities that happen within the school day.”

DA 4: Pertaining to the presence of the parent-run board in the district he responded, “I mean this is a huge feather in the district’s cap, in the parent’s cap. Look what we are doing and how we can make this work.”

Board members: (BM 1—chairperson, BM 2—volunteer coordinator, BM 3—Treasurer).

BM 1: As the chairperson of the parent-run board, BM 1 acknowledged that the parent-run board has monthly meetings and provides information about the program through monthly newsletters and the program website. She believed one of the unique qualities of the board comes from the individual strengths of the members working toward a common goal. She commented,

Well definitely our parent-run board. It's [parent-run board] different from any other program . . . It's great—we're working together. We're bringing in people with different experiences in their own backgrounds . . . We get a lot of different perspectives from people . . . It ends up helping the board and the organization.

To continue explaining how the parent-run board functions, BM 1 talked about the members of the parent-run board and their duties. She mentioned the members of the parent-run board have different roles specific to accomplishing certain tasks. Furthermore, the members are flexible in helping each other out when fulfilling their duties. To provide an example of the responsibilities BM 1 has in her role as chairperson, she stated,

I'm responsible for organizational pieces, such as when I'm interacting with the teachers, distributing materials, collecting information from them, or sending out scheduling organizational information online. And then, at our year-end large concert event ["Spring Concert"], I assume the role of emcee, . . . standing up and speaking during the program.

BM 2: Similarly, the volunteer coordinator on the board felt the board was unique because the members, although defined by their individual responsibilities, accomplished their tasks as a team. In addition, speaking from the parent volunteer coordinator position, BM 2 referred to the high level of parent involvement:

I think it's the whole parent involvement, parent-run aspect of it that makes it very different from another district's string program . . . What I will say is we all definitely have certain defined duties that we definitely know we're in charge of every school year . . . We definitely have our roles, but we all work together. We come up with ideas to make the program better and make it run more smoothly.

BM 2 elaborated about how the members conduct themselves:

We [board members] try to be open-minded . . . and try to be positive . . . try to hear everybody out at the meetings . . . any parent can attend our meetings. There's always an agenda about what we're going to talk about . . . whatever's coming up next . . . We'll go around, and we'll talk about what each of us is doing . . . or our progress. And I think we all love the program so much that I think we're all wanting to make it as good as possible for not only our own kids, but for the program in general . . . We [the members] have a responsibility to the program to be a good representative for the program and me personally, I try to be positive, and I try to be kind to people. If they have questions, I try to be helpful because I think it helps when parents feel like they have someone they can go to or ask questions . . . I try to be a good role model . . . The fact that

the board—that parents are on the board—that help the program keep going.

BM 3: As the treasurer, BM 3 provided aspects of the parent-run board from the financial side of the organization. She described her responsibilities and the benefits of how this program is structured. She commented,

I give the financial report at the [board] meetings . . . I bill the students and when they register I follow up on their payments. I review scholarship requests . . . I pay the teachers. I pay all other bills that come to the organization for services that were provided. We have liability and workmen's comp insurance . . . tax returns [federal and state] . . . we have activities throughout the year that require us to pay performers and guest artists.

She continued to explain that as a “not for profit” [501(c)(3) charity], “it means that if you were to make a donation to our organization it's tax deductible . . . we don't pay any taxes on the profit we make . . . this allows our program to participate in fundraising efforts.”

When referring to the organization and management of the parent-run board, BM 3 suggested improvements could be made that include establishing a protocol for the election process of the board members and defining term limits. She commented,

And one area where I think there's a little room for improvement is, because it's a volunteer board, the board positions are filled by word of mouth, putting a blurb in the newsletter saying we have this opening,

somebody tells their friend. And, officers are chosen in kind of the same way.

To provide a solution, she felt that a voting process could be helpful. She stated, “. . . perhaps a vote among the other board members, maybe an anonymous vote.” In addition, she believed the board members, depending on their position, should have term limits. She remarked, “I think that board members should have term limits, or at least in the same job The registrar is a job that should have probably a longer-term limit, because there is a learning curve.”

Music teachers: (MT 1—lead teacher, MT 2).

MT 1: MT 1 felt the parent-run board supports the mission of the program, which is to provide string instruction to the students and taxpayers of the district (kindergarten through eighth grade). She elaborated that the board has a contract with the school district to provide string instruction:

There is a board, which is a parent board, and they are essentially the employers of the teachers. They hire the teachers . . . they [board members] pretty well leave it to us [music teachers], to do everything and anything with instruction and curriculum . . . and they are the ones who have the contract with the school district to provide string instruction. And so, the contract is between the school district and the parent-run board.

MT 2: In describing the parent-run board, another music teacher stated, “Each member of the board has a specific function . . . one of the parents on the board handles the monthly newsletter. That’s a really important information source.”

Parents: (P 1, P 2, P 3).

P 1, P 2, and P 3: These parents believed the parent-run board is well organized and well run.

P 1: P 1 felt that although the board assists in managing the many aspects of the program, it is a smooth operation. Moreover, she acknowledged that the board members all have their different responsibilities; however, they collaborate and work as a team so the program can function to the best of its ability. She commented, “We have our board members overseeing all the functions of the program, whether it’s the registration, the fundraising, the treasurer, the newsletter.”

P 2: P 2 is aware the parent-run board has a meeting every month. Furthermore, she believes the board serves her well because the members are available and helpful when there are issues. She remarked,

If I have any questions, or needs, or anything, they’re always available, they’re accommodating with what we need, maybe because they’re parents as well, so that helps a lot. They know what we feel or what issues we have Because we’re all parents, we’re helping each other, and it’s a small community.

P 3: P 3, whose daughter is a fifth-grade cellist in the program, felt the parent-run board is well run. She was aware they have monthly board meetings that are open to the public. She was knowledgeable about the program website and the newsletters, which provide information about how the board is organized and managed, the board members, and the program, including its successes. She stated, “And the fact that they let you talk

to them I think is testament to the fact that they're open to giving information on how they do things . . . It's a well-oiled machine."

Subtheme B: Suzuki instructional method (early age and parent involvement).

(The following 10 adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 4—building principal).

DA 1 and DA 4: These district administrators referred to the program as being unique because the music teachers provide string instruction using the Suzuki method.

DA 1: DA 1 felt the Suzuki instructional method allows students to start at a young age, such as kindergarten, and continue through eighth grade. Looking at the uniqueness of the structure of this program, parents [or other adult] attend the lessons to provide family support. Therefore, the parent attends their child's lessons, takes notes, assists their child with learning how to play the instrument at home, and provides support and encouragement.

DA 4: As a building principal, DA 4 acknowledged this program is beneficial because it offers a way for parents to become involved in the learning process. He believed having parents attend their children's classes helps with issues related to responsibility and completing assignments. He also felt parent participation with the music lessons promotes a greater appreciation for what occurs during the school day:

I would image they [parents] don't have a lot of musical background, but if you're sitting in the space where your kid is learning every time, you're hearing the directions being given, so you'd be able to support your child at night, or whenever they're practicing.

In addition, he believed it was beneficial to learn how to play an instrument before beginning middle school.

Board members: (BM 1—chairperson, BM 2—volunteer coordinator, BM 3—treasurer).

BM 1, BM 2, and BM 3: These board members felt using the Suzuki method allows students to start music instruction at a young age.

BM 2: BM 2 believed parent involvement helps the student to remain on target and stay motivated. She stated,

It probably would be really super hard for a child if the parent weren't there taking notes, paying attention, and coming home to help further the practicing . . . You're the person expanding that lesson [15 or 30-minutes] to bring it home to reinforce the proper hold . . . the tone, the rhythm, all the different things that you've gone over in the lesson.

Furthermore, she remarked,

Learn the techniques and the things to focus on week to week in order to play the instrument because it is, in the beginning, played only by ear . . . You have to know how to hold the instrument, how to properly take care of the instrument, how to play what they're asking you to play.

Music teachers: (MT 1—lead teacher, MT 2).

MT 1 and MT 2: These music teachers believed that the method of string instruction used in this program naturally promotes parent involvement and an early starting age on a string instrument.

MT 1: MT 1 believed using the Suzuki method, or mother tongue method developed by Shinichi Suzuki, requires the teacher to work with both the student and the parent. She further explained,

It's a philosophy and a method of teaching. The philosophy is that all students have ability and that the teacher and the parent and the child are a learning triangle and working together to using string instruction basically as a medium to have the child tap into and reach their full potential Every child can learn If you immerse them in an environment that's conducive to learning a string instrument, they can start at a much early age.

In addition, she stated,

In a Suzuki-based program, parent involvement is vital. So, it's absolutely essential If you want your child to be successful . . . this is not a dropping-off thing. The parents first and foremost, from the teacher's standpoint, are to be working with the teacher and the child to help the child have a positive and successful experience.

MT 2: As a music teacher with years of experience in the program, MT 2 indicated because participation in this program starts at an early age, there is a parent meeting before enrolling your child. He commented,

As a Suzuki method believer, I think the younger you start, the better. Starting students in kindergarten, I think is a really positive thing You'll find very few school districts that offer instrumental music to

kindergarteners . . . I think it's worth it because starting kids at a young age just gets them on-task and focused really early and they can apply that to their other subject areas too.

He also stated,

The whole idea [in the Suzuki method] is you learn music the same way you learn to speak: by imitating the parent. It's not quite that simple, but the parent is a crucial part of the lessons, especially at the early ages.

He believed this method of instruction does influence student outcomes, because parents attend the lessons. Therefore, he remarked,

They are the home teacher. That's their designated role . . . It's the most important aspect. Basically, my job as a Suzuki teacher is to teach the parent to be viewed as the home teacher. Their job is to come to the lesson, take notes, and ask questions. I teach them how to teach. I'm not doing the actual teaching at the lesson because the actual teaching is what goes on every day at home.

Parents: (P 1, P 2, P 4).

P 1, P 2, and P 4: These parents believed parent involvement in the educational process is very important.

P 1: P 1 provided a detailed description of how parent involvement is necessary and beneficial to helping a child learn how to play an instrument:

The parents are definitely—it's a 50/50 involvement with the teachers teaching the instrument and them, because learning Suzuki at a very young

age . . . when you're 4 or 5 years old, you're not able to read music . . .

Then if you have somebody at home also reinforcing all the concepts you're learning in the class with the teacher, the parents are obviously very involved to a certain level . . . You need the parent there encouraging and letting the child know it's a team effort.

P 2: Another parent elaborated on the Suzuki method of instruction. P 2 found it helpful to her because it not only provided instrument instruction for her child at an early age, but also educated the parent in this process. She stated, "Oh, this [method] is great. It's the Suzuki [method] . . . If you want your kids to learn an instrument, this is the best way, especially if they are a kindergartener, a young child. This is what you need." She also remarked,

I believe that made my kids more interested because they know what they're doing . . . You're talking about a kindergartener that is six years old. Fine, there's the violin, the teacher is there, but when you get home, they really don't know what they've learned, but if there is a parent involved during the lesson, then the parent understands what the lessons are, and then the parent can teach the child at home.

In addition, she believed having only parent involvement in the learning process was not enough. There is a collaborative process among the teacher, parent, and child. She elaborated, "The parent will know the teacher. The parent will know what song the child is playing . . . It's not just the student and the parent. This is a three-way involvement: the teacher, the student, and the parent."

P 4: Similar to the other parents, P 4 felt the primary piece of parent involvement included attending lessons and repertoire classes. In addition, parent participation is important for understanding what your child is learning to motivate and provide quality practice sessions. She stated, “I think that [involvement in the learning process] motivates people a little bit more to follow up and make sure that things progress.” She elaborated there is successful communication between the teacher and students. When referring to her child’s teacher, she stated,

I really appreciate her instructions, she relates to my daughter so well, they communicate very, very, well. My daughter is never unclear about what she’s required to do . . . They click, they’re very, very good together, and she gives really specific assignments and that’s the thing I really appreciate.

Subtheme C: Lead teacher serving as program manager. (The following nine adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 4—building principal).

DA 1: In his opinion as the fine arts coordinator, DA 1 said the program has been around for a long time and it runs effectively with the lead teacher handling the day-to-day operations of the program. He felt he and lead teacher contact each other when necessary to address any needs of the program. He explained,

So, when things do arise, we definitely touch base, and it works out very well . . . we contact each other and work it out . . . We haven’t had to put any structure around it . . . It’s such a successful program already . . . You’ve [the lead music teacher] over and over again proven how

professionally you run this program. We can see the results. So, just let us know what you need.

In addition, DA 1 acknowledged that sometimes he works with the board members of the music program to help manage some of the administrative pieces of the schools.

DA 4: When describing the lead teacher and her work to promote the program in the schools, DA 4 stated, “The lead music teacher makes a huge difference and when you find that right talent, it brings all of us back: kids, parents, you all want to learn from that person.” He further acknowledged that the lead teacher is “extremely helpful.” For example, she took the time to meet with the three new building administrators so that all of them would have an understanding of the space requirements in the building and the coordinating of schedules.

Board members: (BM 1—chairperson, BM 2—volunteer coordinator, BM 3—treasurer).

BM 1: As chairperson of the parent-run board, BM 1 felt the lead teacher is able to coordinate the many aspects of the program. She stated, “And it’s [the music program] under the lead teacher who coordinates everything.”

BM 2: When referring to the organizational structure of the program, BM 2 stated, “We’re parent-and [lead] music-teacher-run . . . they are the “driving force.” To describe the role of the lead teacher, she explained,

We have a lead teacher who always attends the board meetings, and she’s very, very, involved and super knowledgeable about the entire program. I mean she has been doing this so long, that she really knows the ins and

outs of everything, right down to how much blue tape needs to be ordered to mark the stage for the spring concert . . . she's super good.

BM 3: Another board member was explicit in describing the qualities possessed by the lead teacher of the program:

We currently have a lead teacher who is very driven and very dedicated to the program, and she has a lot to do, I think, this is why there is so much cooperation and continuity. Everybody wants her to be pleased with what they are doing . . . She's a very impressive person. Everybody likes her, they respect her, and if she wants something done, people want to get it done for her. It's a good thing.

Music teachers: (MT 1—lead teacher, MT 2).

MT 1: As the lead teacher, MT 1 gave several examples of her role and how she worked with the other adult contributors. She defined her role throughout the year as attending monthly parent-run board meetings to obtain feedback, answering questions from all those involved in the program, keeping the board informed, and following up with teachers. She stated that she is “keeping in touch with people and keeping my ear to the ground . . . I make sure the teachers are fulfilling their duties and communicating to their students and families verbally and in writing.” In addition, she remarked,

I deal with all the administrative aspects from the faculty point of view, and the curriculum and running everything in terms of the program. I represent the teachers at the board meetings. I represent the music faculty and the program in dealing with the school district in terms of the use with the buildings and scheduling . . . and overall organization of the program.

She elaborated,

I'm the one that organizes at the beginning of the year, determines what are all the things that we need to do to get the program up and running, and I set up an agenda for the teachers. Okay, this is the information each one of you needs about your students so we can put the schedules together . . . from a management standpoint, the teachers and I work collaboratively. Also, if there is an issue with the parent-run board or the school district, or an individual principal or a parent, they come to me to resolve any difficulties.

Moreover, she believed her goal, as a leader was to develop collaborative relationships:

That is one of my strengths . . . I would say that the parent-run board and the [music] teachers are working very much in concert with each other. We are not at cross-purposes at all . . . I have actively—since I have become a lead teacher—sought to develop a more collaborative and active relationship with the district . . . they're very supportive and very appreciative of what we've done . . . and aware of the professionalism of our faculty . . . it's been a very positive relationship.

MT 2: As a teacher with a great deal of seniority, MT 2 commented about the excellent work of the lead teacher. He remarked, “There is the lead teacher who has an agenda—she's really good. When something has to be done, she knows it. She's also good at delegating, so she knows who to go to for specific things.” He explained within the organizational structure of the music program is a parent-run board, a lead teacher, and additional music teachers. He further stated,

So, there is a lot of joint planning, but there is one teacher—not me, thank God, her title is lead teacher, so she organizes everything. But's there's a lot of input from all of us . . . the lead teacher calls meetings and then at the meetings, we collaborate, and we plan out the year.

Parents: (P 1, P 2).

P 1: P 1 felt the program was in good hands and expressed her enthusiasm regarding the lead teacher's dedication to the program. She stated, "We have a great director [lead teacher], very dedicated, and she has a very dedicated staff . . . I really think one of the biggest aspects of why it was very successful is because we have a dedicated lead music teacher."

P 2: Another parent felt the lead teacher works well with other music teachers and the parent-run board. The lead teacher has responsibilities such as handling all the scheduling.

Summary of Theme I. The adult contributors' responses from Theme I, Organizational Structure, pertained to the parent-run board, the Suzuki method of instruction, and the position of the lead teacher. It was acknowledged that this program is a not-for-profit organization. A parent-run board established this organization as a not-for-profit 501(c)(3), with the board essentially the employers of the music teachers. Because this program uses a Suzuki method, the job of the music teacher includes educating the parents about how to assist with home practice. It was refreshing to learn that parents were committed to developing wonderful relationships with both the music teacher and their child. From the data, it is clear that the lead teacher knows the program inside and out. It is apparent that she is very conscientious. Furthermore, she is respected

by the program members who want to give their 100% in helping her run a successful music program.

Theme II: Funding of the program requires collaboration.

Subtheme A: Financial sources from district and tuition. All adult contributors referenced the importance of funding, because there are multiple financial requirements necessary to effectively run the program. In addition, funding of this program is partially covered by the district and parent tuition, because this financial arrangement allows the program to function to the best of its ability.

(The following nine adult contributors will provide meaning units.)

District administrator: (DA 1—fine arts coordinator, DA 2—building principal).

DA 1: DA 1 felt the funding structure was a collaborative effort because funding comes from both the district and the families involved. The financial arrangement was unique and allowed the music program to continue in the district. He commented, “The cost for our district to replicate that kind of program would be astronomical and cost prohibitive. So, that is something that I think is incredibly unique.” He referred to the recent successful contract negotiation and his role as a liaison between the music program and the district. He commented, “So, overall I think that most of the meetings that we had last year were around the contract renegotiation between the district and the music program.”

DA 2: Regarding the financial situation from a building principal’s point of view, DA 2 remarked,

As finances get tighter and tighter with the state, I think we’re [school and community] going to have to be very creative about the way that we make

sure we're giving students every opportunity that we can . . . not a lot of expense on the district's part, but still provides the students with this opportunity.

Board member: (BM 1—chairperson, BM 2—volunteer coordinator).

BM 1: As the chairperson, BM 1 believed that successful communication and collaboration took place among the district administrators when addressing the financial needs of the program. She referred to working with district administrators. She stated, “And just this last year we worked with him [fine arts coordinator] and with other district administrators [at the district office] to get a raise for our teachers.” Specifically, regarding the negotiation process, she commented, “I was really pleased with how that worked out. We went to a couple of meetings with the administration and the—we were pleasantly surprised with what we were given by the school board.”

BM 2: From a board member's perspective, BM 2 remarked, “I think, as I've been on the board, maybe the biggest challenge was just probably the money issue, wanting to keep it affordable for people [students and families] and the district yet knowing it's kind of a unique program.” In addition, she stated,

It's partially funded by the district, and then it's parent funded. And as a board, we've really tried to keep the cost down for parents, and that's why we tried to get some additional money from the district and they were nice enough provide. So, we try not to make it too expensive for the parents.

Music teachers: (MT 1—lead teacher, MT 3, MT 4).

MT 1: MT 1 acknowledged the program was funded from two sources, which includes the school district and parent tuition.

MT 3 and **MT 4:** These music teachers focused on the parent tuition as an advantage.

MT 3: Regarding the financial arrangement, MT 3 commented,

I think it's good for the community in that it shows the unique way it's structured. The program can still be financially sustained even if there aren't as many public funds for it as one would hope, because you have the parents who are helping by paying tuition.

MT 4: MT 4 stated, "The funding comes from the parents. They pay a tuition. . . We get subsidized some by the school district, too, because we [music teachers] couldn't do it without their subsidy."

Parents: (P 1, P 4).

P1 and **P4:** These parents were aware of the financial requirements of participating in this program.

P 1: P 1 stated, "The school district is giving a component and then the other component is from the parent."

P 4: P 4 commented, "It is partly subsidized by the district and then the parents pay the remaining portion of tuition." She believed parent involvement helped maintain the music program. P 4 stated, "Just by having parents help out, they can save money and charge as little as possible for tuition, which in turn provides greater access, because not everybody can afford to spend lots of money on music."

Subtheme B: Additional sources of funding (fundraising and scholarships).

(The following four adult contributors will provide meaning units.)

Board member: (BM 1—volunteer coordinator). All adult contributors addressed the need for fundraising efforts to assist in covering the costs of the program. They acknowledged that the fundraising events help to cover costs of the program, help parents in financial need, and assist with tuition costs for summer camps.

BM 1: BM 1 commented, “We have fundraisers to help bring down tuition costs . . . We [parent-run board] would like to try to reduce it as much as we can . . . We do try to offer need-based scholarships.”

Music teachers: (MT 1—lead teacher, MT 4).

MT 1: M1 felt there were fundraising opportunities to help reduce the amount of parent tuition, although they were minimal.

MT 4: MT 4 stated, “There are a few scholarships for parents who can’t afford the tuition.” In addition, she commented, “Fundraising efforts provide money for scholarships to students who are interested in attending summer music camps.”

Parent: (P 1).

P 1: P 1 spoke about the benefits of offering fundraising events. She believed fundraising opportunities were available to help parents pay for participating in the program. She commented, “You can earn so many points or so much, and then you can put some of that towards your tuition for the program.” She further elaborated,

Our fundraising is always important, because we have a lot of costs that need to be covered . . . For example, we give clinics, and in these clinics, we have guest teachers come in, and they need to be paid . . . We fund

[music camp] scholarships for students to go to camps during the summer months.

Summary of Theme II. The adult contributors' responses from Theme II, Funding of Program Requires Collaboration, indicated that the program is funded from two sources. These sources are the financial contribution from the school district and parent tuition. Although the funding of the program is successful under this collaborative agreement, it remains an ongoing task to keep it affordable for the members and the district. To provide financial assistance, fundraising and scholarships for both tuition and summer camps are available and helpful to families. It was astonishing to me that a family with a deep appreciation for the program established a scholarship fund to provide assistance for families in need of financial support. The scholarship honors the memory of their daughter, who at the time of her death had been 10 years old and a violinist in the music program.

Theme III: Program successes.

Subtheme A: Longevity of the program. (The following nine adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 4—building principal).

DA 1 and DA 4: Both district administrators spoke about the length of time the program has been in the district.

DA 1: As the fine arts coordinator, DA 1 acknowledged the program has been around for a long time. He remarked, "Any music education program that survives that long is a huge success . . . It functions effectively with the lead teacher handling the daily functions."

DA 4: DA 4 also believed the success of the program is the fact that it has been around for a long time. As a building administrator, he stated, “It’s pretty innovative for how that [music program] was set up, and the length of the partnership that has continued this long makes it unique.” He further explained,

So, they have been consistent . . . I think they respect that they are in a space, that they are—I’ll use quotes like, “Renting” and they don’t feel like their renters, though, they feel like they’re a part of the [district] staff because they have been there for so long. So, I feel like the relationship and the communication is very strong because we’ve known this group for so long.

Board members: (BM 2—volunteer coordinator, BM 3—treasurer).

BM 2: BM 2 remarked, “I think the success of the program is how long it’s been running—since, I want to say, 1969.”

BM 3: Similarly, BM 3 referred to the program longevity and attributed its success to the parents and district who have worked together so well for a long time.

Music teachers: (MT 1—lead teacher, MT 2, MT 3, MT 4).

MT 1: The lead music teacher was impressed this program has been around for so long, that former students were enrolling their children in the program. She commented, “Our graduate students are bringing their children back, and they are making sure their children are playing . . . I’ve got second-generation students now.”

MT 2: MT 2 referred to the individual teacher responsibilities as helpful in maintaining a successful program over the many years. He commented, “But we all had

the same duties for many years in a row, it doesn't take new collaborating at the beginning of each year. Everybody knows what their job is."

MT 3: MT 3 referenced the longevity of the program. She stated, "I think being a teacher in this music program within this school district . . . that it's kind of making a statement that we're here to stay." In addition, she remarked, "I think where there are lots of things get pulled this [program] has managed to stay."

MT 4: As a former teacher in the program, MT 4 attributed parent involvement as a contributing factor in keeping the program in the district for such a long time. She explained, "I think it's an amazing program . . . So, I have confidence that this program will stay and thrive. As long as there are parents that want it to work, it'll work."

Parent: (P 2).

P 2: P 2 believed that the collaborative effort that takes place among the school district, parent-run board, music teachers, and parents has helped to make this program successful for so many years.

Subtheme B: High-quality of music staff. (The following seven adult contributors will provide meaning units).

District administrators: (DA 1—fine arts coordinator, DA 4—building principal).

DA 1 and DA 2: The district administrators felt the quality of the music staff contributed to the success of the program.

DA 1: As the fine arts coordinator, DA 1 acknowledged the music staff is wonderful because they are knowledgeable and provide outstanding services. He commented, "I know that our families really appreciate the services they [music teachers] provide because they do a great job."

DA 4: As a building principal, who has opportunities to observe the music teachers provide instruction, DA 4 commented on the characteristics of the staff:

Oh, gosh, I would love all of them to instruct my own children, for sure. I think they're all wonderful people, and I've heard all of them play their instruments, just in walking past a performance. And I've heard them giving direction to kids and I've heard them talking to adults. So, I would—I am very comfortable with all of them . . . I would have no problem communicating with and sharing challenges, or even benefits, for that matter . . . They're all extremely positive people, very friendly.

Board member: (BM 2—volunteer coordinator).

BM 2: As a board member and parent of a student in the program, BM 2 commented on the dedication of the music teachers:

The dedication of the teachers, the amount of returning students and families, the quality of the music that the kids—just how great the kids can play the music and at such a young age and I think just probably the whole—just the fact that we're so unique.

Music teachers: (MT 1—lead teacher, MT 2, MT 4).

MT 1, MT 2, and MT4: These music teachers spoke about their contributions in providing a high-quality education.

MT 1: As the lead teacher, MT 1 was impressed with how the teachers work together and provide the best education to their students. She commented, “We are a very cohesive team, we are definite individuals, we have different styles of teaching, we have

different personalities, and we use that to our advantage so that the students get the benefit of each of our strengths.”

MT 2: MT 2 acknowledged each of the teachers has their own responsibilities. He stated, “Everybody knows what their job is.”

MT 4: MT 4 referred to teacher ownership as a powerful component in providing high-quality instruction. She remarked, “The teachers are all very dedicated and . . . have a lot of offer . . . they’re not doing it just as a job. It’s a job they believe in, and they make it work.”

Parent: (P 4).

P4: From a parent’s perspective, P 4 was impressed with the qualifications of the teaching staff. She remarked,

They’re [music teachers] very impressive, I don’t know if you’ve read their bios, so I feel quite lucky to have access to such a program, the teachers are wonderful, they are extremely qualified, not just competent, but they’re good teachers, they handle the age set very well, they’re patient, they’re upbeat . . . the teachers are definitely top notch.

Subtheme C: Multiple opportunities for musical experiences. (The following seven adult contributors will provide meaning units.)

District administrator: (DA 1—fine art coordinator). All adult contributors recognized that multiple opportunities for musical experiences are available for the students participating in the program.

DA 1: DA 1 believed this program is comprehensive because it offers more than just one-on-one string instruction with a music teacher. He stated,

But the added piece of having small ensemble rehearsals and large ensemble rehearsals with it [individual lessons] that really make it—it's almost like a youth symphony orchestra in that sense. So, it has a lot of really interesting combined structures . . . right in our back yard.

Board members: (BM 1—chairperson, BM 2—volunteer coordinator).

BM1 and BM2: These board members felt there are different ways to participate in this program.

BM 1: BM 1 acknowledged the two ways that all students participate in the program. She commented, “. . . they have their individual lessons, but then they're also in group lessons.”

BM 2: In addition to individual and group lessons, BM 2 mentioned the optional participation of playing in an orchestra:

I think that's what makes the program really unique too, is that the kids get these essentially private lessons and then they come together in their repertoires [group lessons] . . . and get orchestra experience. I think there's a lot of value in this particular string program. There are a lot of opportunities.

Music teachers: (MT 1—lead teacher, MT 2).

MT 1: Unlike a studio setting, MT 1 recognized the organizational structure of the program offers more than individual lessons. She stated, “The program offers, both one-on-one lessons, group lessons, and performances that involve all of the teacher's students working together, which results in a positive experience for all.”

MT 2: MT 2 felt the students have opportunities to learn about different styles of music by participating in the program event, “Fiddle Fest.” Furthermore, he shared that the students learn about alternative styles of music and get experience improvising.

Parents: (P 1, P 4).

P 1: P 1 believed this program offered multiple opportunities for musical exposure. She explained,

One thing about this program that I think is really good, . . . you aren’t just learning an instrument. You have repertoire [group rehearsals] . . . an orchestra component . . . workshops [with guest teachers] . . . and going to a camp if you are interested. I think it is a very comprehensive program, . . . so I think all of those are unique. I don’t know in a lot of other district programs if they’re incorporating all of these components as inclusive as it is there for us.

In addition, she commented,

We have other things . . . such as “Fiddle Fest” and “Solo Dazes” in the spring and the fall so every child can play a solo . . . [For workshops] take a whole Saturday, a whole day, and the kids . . . over 75 % have been involved . . . We have what we call clinics. We get guest teachers to come in and just find another way to teach that instrument.

She further elaborated on the faculty recital given by the music teachers of the program,

Another example of a difference in the program, is being able to see your own teachers perform . . . I think that is kind of unique, . . . that is always

a treat, because they are great musicians. I was always excited, and the kids could see what the teachers were doing That was another collaborative way we brought the whole program together.

P 4: Another parent elaborated on the experiences the students have in both attending lessons and playing in ensembles:

I think it is particularly nice that the children have their individual lesson and then they have group lessons, and they learn to play as part of an ensemble and then they have orchestra, which is wonderful I don't know that many programs actually have orchestras and levels of orchestras.

Subtheme D: Music education accessible for students. (The following four adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 4—building principal).

DA 1: DA 1 mentioned that unlike a location outside of the school, where there is a private teacher to provide music lessons, this school district offers instruction on how to play a string instrument (violin, viola, and cello). He stated, “You really do get these one-on-one times, but it's the convenience of it being at a place that you know already and don't necessarily have to travel to, I think is a huge thing.”

DA 4: DA 4 acknowledged this program offers a way to participate in musical activities within the school setting:

If this music program didn't exist, and there wasn't a connection with the school district, then these kids would not have that option to have those

practices during the school day and everything would have to be done outside the school day.

Board member: (BM 2—volunteer coordinator).

BM 2: Regarding making music accessible for students in the schools, BM 2 commented, “I think that’s what makes this program unique [multiple opportunities for musical experiences] and adds a lot of value versus taking lessons somewhere else.”

Parent: (P 2).

P 2: P 2 acknowledged the availability and convenience for parents to have this program within the school district. She stated, “One thing I really like is that the teachers will meet the students in the school . . . I just go to the school during lessons . . . It’s easier, my child is already in school.” She further commented,

For me, this is a fortunate thing for me to have this program, and I don’t think my kids would continue playing violin if we did not have this program in our school . . . Without this program and the school district helping, I don’t think I would be able to continue with three kids in the program.

In closing P 2 stated, “I think for me, the main reason of having this program, which is part of the school district, is the convenience for me being a parent.”

Subtheme E: Extensive parent involvement. (The following four adult contributors will provide meaning units.)

District administrator: (DA 4—building principal).

DA 4: DA 4 felt parent involvement plays a role in encouraging children to be successful. He remarked,

There's no other class within their school day where a parent's expected to be present . . . [if parents were this involved with their child's other subjects]. There'd be greater appreciation for all aspects of the school day. So, I would say this is a big piece to its uniqueness.

He further commented,

I think it's the strong involvement of the parents that's required by the program. Parents really are required to take a vested interest in it. They're invested with money, time, communication, and at the level of instruction to assist their child.

Music teacher: (MT 2).

MT 2: Over the years as a teacher, MT 2 believed parent involvement has been really exceptional in this program. The high expectation for parents to be involved in the program brings them into the school environment on a weekly basis.

Parents: (P 2, P 4).

P 2 and P 4: Both P 2 and P 4 were impressed with how parents help each other out.

P 2: P 2 elaborated, "The committee [parent-run board] and the parents' involvement, I think it's just amazing. They're involved in helping each other and so that's a lot to do with the program."

P 4: Regarding the level of parent involvement, P 4 believed the parents were highly committed to this program and they enjoy working together.

Subtheme F: Strong district support of program. (The following seven adult contributors will provide meaning units.)

District administrators: (DA 2—building principal, DA 4—building principal).

DA 2: As a building principal, DA 2 commented that within the district, her building strongly supports the music program and works around issues to make it work. She stated, “My building has a strong support of the music program, and we try to make sure that it works for kids . . . It’s the collaboration between the organization [music program] and the school district that makes it happen.” In addition, she acknowledged the district is supportive of the parent-run board and helps them meet their program goals.

DA 4: DA 4 believed a powerful way that support is shown for the program comes from the support of the district administrators. He acknowledged they enjoy attending and are visible at program events.

Board members: (BM 1—chairperson, BM 2—volunteer coordinator).

BM 1 and BM 2: Both of these board members appreciated the district’s contributions toward supporting the program.

BM 1: BM 1 felt there has been support from the district regarding the space and scheduling of program events. She remarked, “We’re lucky we’ve had some good cooperation from the schools when we’re trying to arrange the times and spaces.”

BM 2: BM 2 acknowledged the program has received financial support from the district. She stated, “I think that’s probably the biggest challenge just getting the funding and yet our district did come through for us.”

Music teachers: (MT 2, MT 4).

MT 2: MT 2 felt the support for the program provided by the school district was strong. For example, he acknowledged there was a district administrator who served as a fine arts coordinator. He further commented:

He [the fine arts coordinator] takes an interest, so when problems arise such as a school's schedule, I tell him, "Please don't make me teach in the closet. Please don't make me teach on the stage during lunch time . . . "

He's somebody we can go to as an intermediary with the staff at an individual school.

MT 4: MT 4 felt the district supported the music program by providing facilities. She commented, "They [the district] houses it and they make it happen by supporting it."

Parent: (P 2).

P 2: P 2 felt this program has support from the district and that is important to her. She stated, "To the teachers and to the support by the school district...It is something that I am happy with. From the principal in our school, to the office staff, they are available if I have to change my schedule."

Subtheme G: Most recognized event of program. (The following four adult contributors will provide meaning units.)

District administrator: (DA 1—fine arts coordinator). All adult contributors acknowledged the end of the year "Spring Concert" was a testimony to the success of the program.

DA 1: About what event he recognized, DA 1 commented, "It's ["Spring Concert"] phenomenal—to see after a full year all the different levels and have them all together . . . even the younger kids see what can be . . . It really is a beautiful showcase of the program." He further explained,

When you go to this "Spring Concert" for this music program, there is a huge audience, which is why they have to do it at one of the high

schools—big enough to hold it. So, I mean it truly draws the community together, that the community enjoys and values it.

Board members: (BM 1—chairperson, BM 2—volunteer coordinator).

BM 1: As the chairperson of the board, BM 1 acknowledged everything the “Spring Concert” has to offer for the students, parents, family members, and community.

About why it was her most recognized event of the program, BM 1 remarked,

I would say the end of the year concert. It’s so much fun to see all the kids up there. They get all dressed up. They get excited about being on the big stage to perform for their parents, grandparents, and everyone to be able to show them what they’ve learned throughout the year.

She also noted,

When it’s your own kids and you are able to keep track of what they’ve done from year to year. You can picture what they were doing the previous year and see where they are in the current year to see how much they’ve advanced.

In closing, BM 1 remarked, “Being able to see them [students] all together and they’re with their friends they’ve been in class with all year . . . they’re a close-knit group.”

BM 2: About what she views as the most recognized event of the program, BM 2 stated, “. . . it’s always the “Spring Concert” . . . I think it’s just a culmination of everything. I think the Spring Concert is probably the highlight for everyone.”

Parent: (P 4).

P 4: As the most recognized and largest event of the program,

The spring concert is quite a large production, a lot of work goes into it, and the violins play, the cellos play, the orchestras play. It's a big deal for them, and they pull it off year after year and the children do great, so I think it is a success of the program.

Summary of Theme III. The adult contributors' responses from Theme III, Program Successes, validated there are multiple successes of this music program. From the viewpoint of all adult contributor groups, they felt the program was enduring. They acknowledged the program has been around for such a long time as a result of the adult contributors functioning so effectively to meet the goals of the program. The music teachers were perceived as being extremely talented and strongly dedicated to their work. Parents value the accessibility of the program because it would be difficult to find such a comprehensive string music program elsewhere. Regarding the level of parent involvement, I was impressed to learn that although participation in this program requires money, time, and collaborating with others, everyone enjoys working together. Lastly, the support shown by the district is greatly appreciated by the adult contributors of the program. Several examples, from assisting with scheduling to attending performances, indicated that support from school district central office and building administrators, as well as building staff, is very high. To my delight, another success of the program was evidenced by the amount of excitement, joy, and community involvement that is generated by the "Spring Concert."

Theme IV: Program challenges.

Subtheme A: Space and scheduling concerns. (The following five adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 2—building principal).

DA 1 and DA 2: These administrators shared their concern regarding issues with space and scheduling.

DA 1: The fine arts coordinator, DA 1, provided an example of how difficult it can be to find adequate space in the schools for the program:

We are a growing district . . . space is at a prime . . . finding locations sometimes at schools can be very challenging, and sometimes they are not the ideal places. Although that is a challenge, no one feels like that is okay, it is a reality. But those struggles are there and are things that we have to deal with and tackle and plan for.

Furthermore, he acknowledged challenges occur for scheduling events on the calendar.

Therefore, as the fine arts coordinator, DA 1 is able to assist the lead teacher in planning.

He explained,

So, for the lead teacher to try and contact all these different schools and get all of the information out to people was always more of a struggle for her, whereas for me, because I am connected in the district to those people, was able to do it on one meeting. So, little things like that help streamline and make things a little more effective.

DA 4: Similarly, as a building administrator, DA 4 shared that he meets with the lead music teacher to determine whether additional space is required at times of concerts.

Board member: (BM 1—chairperson).

BM 1: BM 1 felt there were challenges that faced the organization. As a board member, she acknowledged there were difficulties in finding space to house the program.

She stated, “It is very challenging to find enough space. The schools are very busy during the school day and as well as after school. It’s very hard to find space for practicing, lessons, and classes.”

Music teacher: (MT 2).

MT 2: The organizational task of scheduling begins before the school year starts.

MT 2 acknowledged it is difficult to schedule student lesson times during the school day:

Scheduling is the biggest pain in the neck, because it’s just difficult. Kids are pulled out of class for every reason, and we’re one of those reasons.

So, I understand when classroom teachers are finicky about when they’re going to lose a student because they don’t have their whole class there for a whole lot of time, because kids are going every which way. Somehow, it always works.

He further commented, “Teaching in the lunchroom during lunch is a very difficult situation, that’s a challenge.” He felt that it was difficult to teach in this environment as the teaching space was small, it was noisy with the lunchtime commotion, and many people were moving about.

Parent: (P 2).

P 2: P 2 parent also felt the program struggled with space issues. She stated, “There are times where our school doesn’t have any space, then we have to move to a different school. It [the individual lessons] could go to a different grade school, and that’s communicated to us.”

Summary of Theme IV. The adult contributors’ responses from Theme IV, Program Challenges, shared concerns about issues of space and scheduling. Because the

buildings are limited with space, finding locations for the activities of this program requires creativity and flexibility. For example, one teacher felt it was difficult to teach where children were having lunch. In addition, scheduling issues existed due to busy school and student classroom schedules. Even though space and scheduling challenges existed, solutions were found because of collaboration among the adult contributors. I found it remarkable that even under these circumstances, there remained a positive attitude and it worked out for everyone.

Category B: Teamwork

Theme V: Communication and collaboration essential for organization and management of the program.

Subtheme A: Space and scheduling program requirements. (The following six adult contributors will provide meaning units.)

District administrators: (DA 2—building principal, DA 4—building principal).

DA 2: As a building principal, DA 2 is able to work with classroom and music teachers to provide space in the building for weekly lessons and other events. She stated, “Having them [music teachers] work with the classroom teachers to find times to pull kids for those lessons that work for the kid and the parents” is essential.

DA 4: Another building principal felt the administrators and the lead teacher worked well together to resolve space and scheduling issues:

All three building administrators worked with the lead music teacher to look at all the dates and to coordinate all the necessary spaces . . . One of these building leaders, not myself, walked around with the lead music

teacher just to make sure the spaces were going to accommodate the numbers needed.

In addition, DA 4 shared that he meets with the lead music teacher to determine whether additional space is required at times of concerts. He said, “So I feel like the relationship and the communication is very strong and we’ve known this group for so long . . . As a result, this collaborative relationship facilitates problem solving of space and schedule issues.”

Board member: (BM 3—treasurer).

BM 3: Although not directly involved with scheduling issues of the program as a board member, BM 3 stated, “I know that scheduling is a big issue.” She acknowledged that there is a tremendous amount of communication that takes place among the music and classroom teachers, building administrators, and parents to create the schedules for lessons and repertoire classes. Furthermore, she commented that her assistance is needed when scheduling the large events of the program.

Parents: (P 1, P 2, P 4).

P 1: P 1 believed the district is involved with providing space for lessons and special events. She acknowledged that cooperation is needed with classroom teachers regarding children being removed from their classes to attend lessons.

P 2: Similarly, P 2 recognized the need for effective communication and collaboration among adult contributors to address scheduling and space requirements. She remarked, “They [school staff] have to work together to determine which classroom to use, if the classroom needs to be moved for the lessons . . . they’ll change the schedule . . . It’s all communicated well.” In addition, she was appreciative that everyone was

familiar and aware of the program, and the nuts and bolts of it and that there was well-established communication and collaboration for many aspects of the program including scheduling and space requirements.

P 4: From a parent perspective, P 4 believed there is good communication and collaboration among the adult contributors. She felt the music teachers worked well with each other and collaborated with the classroom teacher to schedule a lesson time. She stated,

[T]o carve out time during the school day for lessons . . . I know that my child's cello teacher and her room teacher . . . have a good relationship and they communicate well and we've had no issues of finding a time that works for everyone, so that was very, very helpful.

In addition, P 4 felt there was good communication and collaboration with the district administrators and school staff. She commented, "The administration, like the principal, the vice principal, and the ladies at the front desk who are typically coordinating the logistics [at the school site of the lesson], everybody is quite involved."

Subtheme B: Discussions regarding effective functioning of the program. (The following five adult contributors will provide meaning units.)

District administrators: (DA 2—building principal).

DA 2: DA 2 recognized that discussions are essential for the functioning of the program. For example, the lead teacher sends the building principals information about events of the program to include in the weekly school newsletter to parents. In addition, DA 2 acknowledged she is in contact throughout the year with the two music teachers

(violin and cello) in her building and the district fine arts coordinator regarding details about the program.

Music teachers: (MT 1—lead teacher, MT 2).

MT 1: MT 1 discussed that communication and collaboration takes place among board members, music teachers, parent volunteers, and parents. For example, she acknowledged when the board has details about upcoming events and other information it needs to share with the parents, the information is relayed from the volunteer coordinator (on the board) to the school representative coordinators (from each school). She provided the following example: When a music teacher becomes ill, he or she contacts the school representative coordinator to notify the parents. MT 1 stated, “We would reach out to our coordinator so she could get the word out to all the parents that the teaching day has been canceled.” She also remarked,

The collaborative relationship with the other teachers is very good. We are a very cohesive team, we are individuals, we have different styles of teaching, and we have different personalities. So that the students get the benefit of each of our strengths . . . We respect each other’s professional expertise.

Next, she elaborated on how regularly the music teachers meet. She believed during these meetings the discussions that take place are essential for accomplishing the goals of the program. She stated,

We meet intensively for a week before the school year begins, and at that time, we plan the program, we review the goals that we want for this year . . . We decide if we’re going to have guest artists . . . If it is a workshop

year, we plan that. So, we basically work out what are the issues, who's going into orchestra . . . we also review all of the levels and what are the criteria.

She further explained that after a week of lessons and the first rehearsals the teachers meet again:

Now that we've seen our students, we review our plans for the year and make sure—has everybody come back the way we thought . . . and the plans that we've set . . . We see whether any adjustments need to be made. So, that's another intensive week of meetings face to face.

She acknowledged that teachers communicate with a tremendous amount of emailing and use Google Drive for communicating shared documents. She commented that as the school year continues, teachers meet at least once a month using Skype to check that everything is moving along. Meetings also occur before program events or if something is not working well. She stated,

At the end of the year . . . we once again have an intensive week of meetings where we review the year, what did we like, what did we not want to do again. We also do tentative planning for the following year and a schedule in terms of programming. I relay this information to the school district and parent-run board. We also have summer meetings, as they are helpful to new teachers. We work on any projects and review parent education materials.

Furthermore, MT 1 commented on her discussions with the fine arts coordinator. She felt there was effective two-way communication. She explained,

If an issue arises or the principal has a concern about something, then he [fine arts coordinator] reaches out to me or I reach out to him . . . He's our—the one that would go represent us [music program] at the principals' meeting or at the district.

MT 2: Another music teacher concurred with MT 1 that meetings are essential for the effective functioning of the program. He commented,

The beginning of the year, we have big, long meetings to get everything going, there after we meet once a month. The remaining of the year we meet once a month. As we live in different areas, we might Skype, as opposed to meeting in person . . . So, there's quite a bit of collaboration [with the music teachers].

Parents: (P 2, P 4).

P 2: P 2 addressed the effectiveness of communicating with the music teachers. She felt confident her child was supported if there were any issues or goals the student needed to accomplish. She noted, "They're approachable. You can ask them [music teachers] and they can help you. They can always show you what should be done."

P 4: P 4 felt written communication from the program was helpful from an organizational standpoint. She believed it kept her current and provided clarification. She remarked, "There's really good communication and things are clear for everyone." She provided examples of the various forms of communication that make it clear such a bimonthly newsletters and emails. To elaborate, she stated,

There's the bimonthly newsletter, which contains a calendar, and it tells you exactly what will happen. And people are available over email, like everybody's emails is listed, all the teachers, the management, so you can reach anyone with any type of question you have.

She also remarked about the effective communication among the teachers. She stated, "I think the teachers work very well together, they partner essentially, like the rep teacher and orchestra teacher collaborate very well so that children are supported . . . and can progress to the next level . . . I think that's essential." She further commented, "I think what makes the program work is that people really talk, and they have a goal and a mission and they all work together to accomplish it."

Summary of Theme V. The adult contributors' responses from Theme V, Communication and Collaboration Essential for Organization and Management of Program, identified that communication and collaboration takes place among the adult contributors and other building staff. This well-established process resulted in successful planning for the many aspects of the program, including the requirements for space, scheduling, and events. I was sympathetic to the fact it required such extensive coordination and time to meet the space and scheduling requirements of the program. In addition, I appreciated how the adult contributors designed such an effective communication process to relay information about the program with everyone involved. An example of this process was the use of the bimonthly newsletter, which provided a way to keep the members updated.

Theme VI: Communication and collaborative efforts resulted in successful outcome of planned program events.

Subtheme A: Working together is critical for program recruitment and registration. (The following four adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator).

DA 1: As the fine arts coordinator, DA 1 helped with the organizational aspects of the program for their recruitment tour. For example, he took care of details such as security and schedules regarding days and times. He commented, “When they have their recruitment tour in the fall, they go to the different schools. I work with all the different schools on getting their volunteers through our security system . . . what days and times, and scheduling those.”

Music teacher: (MT 1—lead teacher).

MT 1: MT 1 meets with the district fine arts coordinator to schedule the recruitment tour in the elementary schools. The fine arts coordinator then takes this information to the building principals to make the arrangements for the school music tours. She felt having the fine arts coordinator, as a vehicle to support and disseminate information, was wonderful. She also believed the school representative coordinator had an important role in the process. She commented,

So, if the [parent-run] board wants to get information out about an event, they’ll do it through the [school representative] coordinators. Specifically, for the recruitment of the program in the fall, the coordinator responsibilities include distributing and collecting materials to their school regarding the program and registration process. This includes a parent recruitment and registration event with a performance from students in the music program.

She added, “They [school representative coordinators] are the vehicle that the music program uses to communicate with the others [adult contributors] if they need specific information from the parents.”

Parents: (P 4).

P 4: P 4 recognized that the parent-run board made a conscious effort during the recruitment process to engage and involve everyone to become active in the program. Furthermore, she recognized how the recruitment process influenced her child in a positive way by encouraging her to participate in the program.

Subtheme B: Working together critical for accomplishing program performances. (The following five adult contributors will provide meaning units.)

District administrator: (DA 4—building principal).

DA 4: DA 4 referred to the ease of communicating and discussing items with the music teachers in his building. He felt there is a level of comfort working with the music teachers to improve how the program is functioning. He stated,

I would feel 100% open discussing some of the program details, challenges, or changes they’d like to make. I would have no issue communicating with any of them [music teachers]; they’re very collaborative . . . So, it’s a positive collaborative relationship—it’s fair to say that we problem-solve well, or that we feel open to discussions.

In addition, D 4 acknowledged the fine arts coordinator and parent-run board, invited the building principals to the events such as the “Spring Concert.”

Board member: (BM 1—chairperson).

BM 1: BM 1 described how the music teachers and parents work together to prepare for the “Spring Concert” at the end of the year:

The volunteer coordinator sets up an online sign up for volunteers to sell admission and raffle tickets along with refreshments for the stage dress rehearsal prior to the concert. Parent volunteers are needed to assist arranging things on the stage such as stools and chairs for the cello students. Furthermore, it is necessary to divide the children into different groups, depending on their level of advancement, and make sure the students go on and off the stage successfully. Finally, additional parent volunteers are needed to monitor the students during the concert.

Regarding the assistance needed for the “Spring Concert” to run smoothly, she explained:

It’s a huge help and it’s something we [the parent-run board] would not be able to do without all of that help from the parents. And they are very happy to help. They’re excited to be a part of it because it’s such a big event and exciting experience.

Music teacher: (MT 1—lead teacher).

MT 1: MT 1 acknowledged parent participation was vital for the success of the program events:

The parents have an important role as a volunteer. We could not do our “Winter Workshop” or “Spring Concert”—we could not do those

effectively without volunteers . . . The expectation is that in some way or another, they will help with volunteering, as they're able.

In addition, MT 1 recognized that prior to events, such as concerts or workshops, more meetings among the adult contributors are needed. She elaborated, "Our concerts are all done so we work together in terms of determining what our programming is going to be . . . We're responsible to ensure that all students of like ability are going to be prepared for those concerts."

Parents: (P 1, P 2).

P 1: P 1 commented that for the "Spring Concert," parent volunteers help with moving the equipment and getting the students on and off the stage. She remarked, "There's a lot that has to be done. I also like getting involved with the stage management. I got my husband involved in being the lead person on that and then teaching other people to get involved."

P 2: P 2 felt the district administrators, parent-run board members, lead teacher, music teachers, and parents, work together to organize the events of the program. She stated, "It's the collaboration among the lead teacher, the music teachers, the school district, the parent-run board, and the parents that makes this program successful."

Summary of Theme VI. The adult contributors' responses from Theme VI, Communication and Collaborative Efforts Resulted in Successful Outcome of Planned Program Events, provided evidence that communication and collaboration among the adult contributors is ongoing and effective in meeting the goals of the program. For example, to assist with the recruitment process and the "Parent Recruitment and Registration Event with a Performance" of the program, school representative

coordinator positions were created to provide communication among the board members, school staff, music teachers, and parents. Another example illustrated the collaborative process that occurred among the adult contributors when planning for “Spring Concert.” Board members, music teachers, and parent volunteers worked as a team to accomplish multiple tasks such as selling tickets, moving chairs and stands, and assisting with students getting on and off the stage. It was wonderful to learn that teamwork contributed to the successful outcome of planned program events.

Theme VII: Advocacy efforts essential in maintaining program.

Subtheme A: Promoting music within the school setting. (The following 10 adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 2—building principal, DA 4—building principal).

DA 1: DA 1 felt the arts and music were supported within the district. He remarked, “It [the arts] is a value here . . . demonstrated by the fact that my role exists . . . the district has a strong dedication to the arts and so I just have to continue to upkeep that.” Within his role, he believed that people were comfortable asking him questions. In addition, he helped administrators who may not have a background in the arts gain a greater understanding of the role the arts play in schools. He stated, “So, I’ve become . . . an educator in that sense, but also someone who becomes a communicator conduit when things aren’t going as smoothly as they could in an already great situation.”

DA 2: DA 2 recognized the music tour as a way to advocate for music in the schools:

It exposes all of our other students to those string instruments during the recruitment tour. So, seeing the very youngest of students already being able to play songs, and, you know that, with a little work this is what you can accomplish.

DA 4: DA 4 believed that student performances are used as an advocacy tool:

And whenever we have a need for highlighting what's happening in our building . . . whenever we have guests . . . we are often going to the arts, specifically, music performances to show off the talents of what we have . . . using those musicians to highlight the uniqueness and talent within the building.

In addition, DA 4 felt music is taken seriously within the district because building projects were approved to create better facilities for music. He commented, "I think as a school, and as a district, to approve a construction project where we are gaining a music space . . . I think, it says a lot . . . So, that's a way of showing support or advocating for the arts." He concluded by stating, "On a personal level, I married a music teacher, so I enjoy music. I was in the choir for four years myself, so it's something I would love to continue to grow in our building."

Board members: (BM 1—chairperson, BM 2—volunteer coordinator).

BM 1: BM 1 believed one way of promoting music within the school setting was by word of mouth. She stated, "I try to spread the word. I try to let people know about our program and how important it is to us."

BM 2: BM 2 acknowledged that student performances take place during the school day to encourage student participation in music. As a result of one of these school

performances, her son told her, “Oh, I really want to play this [cello] instrument. Can we go listen to this evening demo [“Fall Recruitment and Registration Event with Performance”].”? She commented, “So, it was a result of seeing other kids play at a recruitment tour. And he wanted me to follow up.” She further remarked that parents told her, “Oh, this is a great program. You will really like it. Give it a try.”

Music teachers: (MT 1—lead teacher, MT 2, MT 3).

MT 1: From a music teacher’s perspective, MT 1 acknowledged that music instruction and the arts are a vital part of our education. She believed this went back in history to education in the colonial era and the beginning of public school education. She commented, “They didn’t even bat an eye about putting the arts into the school day.”

MT 2 and MT 3: These music teachers felt their role as music teachers promoted music education within the school district.

MT 2: One music teacher stated, “I advocate by teaching, as it is my profession.”

MT 3: MT 3 commented,

I guess the fact—being a teacher itself I feel kind of spreads the word of what I do. I think the kids probably do a lot of it, actually. But I think what I can say to the kids and what I hope they convey to their friends is that music is important.

Parents: (P 1, P 4).

P1 and P4: These parents advocated for the music program by sharing their experiences with other parents.

P 1: P 1 commented, “I try to promote the arts through this program . . . I am always talking about the program and how you [other parents] could get involved.” In addition, she stated,

They [parents] wanted to see it succeed. I just think because so many people who were involved were completely interested in it as a program, and as teaching music has just caught everybody on fire, and everybody wanted to continue to be part of something that was really positive to children and learning.

P 4: P 4 felt the need to advocate for the program by sharing her enthusiasm about the program with others. She remarked, “Well, I always recommend the program whenever the occasion arises, I’m always available to answer questions from perspective parents . . . the fact that I did put my child in this program and we’re committed to it.” In addition, she believed it was important to maintain the program in the school. She remarked, “I would really, really love to see it continue, because it’s an excellent program.” She acknowledged that she would be willing to share this statement with parents interested in the program. In terms of explaining what is involved, she explained,

It becomes part of your routine, and it’s not an imposition either because you see how much your child enjoys it, and they’re making progress . . . So, this is what I share with the parents . . . It’s quite manageable and doable, and you get so much back, so much more than what you put in.

She added the comment, “I think the best thing people can do is just get their child involved and volunteering helps.” She believed one way she shows her support is by asking the music teachers, “What do they need? Can I help in anyway?” Referring to this

program she commented, “It would be terrible to see it go, I honestly can’t imagine it My daughter gets so much out of it, and to the best of my ability I always recommend it and support it as best I can.” In conclusion, she stated,

[This program] instills a love of music beyond just learning to play an instrument . . . I know of several individuals who have gone through this program, gone on to high school to keep playing, gone to college to be a music major and they are now a [music] teacher, and I think that’s the best testament to the quality of this program, that so many people have chosen music as a career and as a life-long pursuit, I think it’s—it proves how influential it is in fact.

Subtheme B: Promotes music within community setting. (The following seven adult contributors will provide meaning units.)

District administrator: (DA 2—building principal).

DA 2: As a way to promote music within a community, DA 2 noticed that the students who participated in this program had opportunities to practice and perform together. She felt students built relationships from across the district, not just one school, because they work in the same age and skill level groups.

Board member: (BM 3—treasurer).

BM 3: BM 3 believed former students continued to promote the program in other schools they attended. She commented, “I think these kids [students in the program] are great, they’re great ambassadors for this district.” She acknowledged as these students go on to high school, they excel. She further remarked, “I read names in the paper, oh, she

was in our program, he was in our program. I see those names, not just musically, but recognized as high school honor students.”

Music teachers: (MT 3, MT 4).

MT 3 and MT 4: Both of these music teachers spoke about the value of promoting music in the community.

MT 3: MT 3 was newer to the program and believed the program had become a recognized part of the community that will be around for many years. She stated:

The string music program keeps music alive; I think where lots of things get pulled this has managed to stay. It’s making sure that the next generation . . . they’ll want to keep it for their own children, . . . and I think that it is incredibly important. So, it’s not just a one-time thing. It actually has become a community—a family program that people come back to.

MT 4: MT 4, who was formerly the cello teacher, felt those students who had previously participated in the program had become an asset to the community because they shared their talents with others. She remarked,

I find that over the years, my students do a lot of things for the community. It makes them much more sensitive and aware of their role in the community, and we’ve played for nursing homes, . . . district meetings, for the board . . . and people coming in [guests] . . . playing music is a very giving thing. When kids learn to play, they learn to give. It’s just good for the community.

Parents: (P 1, P 2, P 3).

P 1, P 2, and P 3: These parents felt it was important for the music program to connect with members of the community.

P 1: P 1 believed information about the program should be brought to the attention of the community. She remarked, “So they were always trying to find ways that if we [the program] did something to get that out to the newspaper or to the library.” She also stated,

I was involved with the school so much I also talked a lot about it, and people knew me as part of the program. So, I was always being very good about discussing it and all the aspects and why I thought it was so good for everyone to be involved in.

P 2: P 2 believed the adult contributors were proud of this program in the community. She commented, “They’re proud of the program. They’re proud of our kids.”

P 3: About the wonderful opportunities the program offers the community, P 3 stated,

Well, it’s a prestigious group, I believe. I know this [spring] concert’s something that they showcase, and the superintendent and a lot of school administration will be there. And it’s to me, if someone were looking for something like this, it would bring him or her to this community. I think if they were looking to move here or looking for opportunities for their children. I don’t know of any similar program. I think it is something that they can be proud of and stand out in that regard.

Summary of Theme VII. The adult contributors’ responses from Theme VII, Advocacy Efforts Essential in Maintaining Program, indicated the school district and

community value this program. This was evidenced in the district by establishing a fine arts coordinator position, approving building construction projects to create more space for music activities, and using musical performances to showcase the program in the schools and community. The board members and parents believed that they were powerful advocates of the program. They found multiple opportunities to enthusiastically spread the word about the quality and the importance of the program. The music teachers acknowledged that their roles as teachers promote music education in the schools. It was wonderful to learn that all of the adult contributors strongly supported this music program and believed it to be an asset to the community. I found it refreshing to hear about former students who remained actively involved in musical activities at the high school level and beyond as they served as “ambassadors” of the program.

Category C: Benefits

Theme VIII: Contributes to a student’s well-rounded education.

Subtheme A: Students’ academic achievement. (The following eight adult contributors will provide meaning units.)

District administrator: (DA 1—fine arts coordinator, DA 3—assistant superintendent for student learning).

DA 1: When referring to a student’s academic achievement, DA 1 believed participating in a music activity helped students become more confident, which transfers to other areas of their lives.

DA 3: As the district assistant superintendent for student learning, DA 3 was aware of the benefits of being exposed to music. He remarked,

Studies say that a greater experience in music will help you in math classes, so I think it touches different parts of the brain than other instruction that we do that educates the whole child . . . we've seen some students that struggle in social, math, reading, and social studies but shine in the art or music classroom.

Music teachers: (MT 1—lead teacher, MT 2, MT 3, MT 4).

MT 1: MT 1 referred to how student and parent participation in the program has made a difference in students' academic work. She explained, "Suzuki students listen because learning in this method is based on hearing things. Patterns that students see and hear." One student said to her, "Oh, that's just like in algebra." She believed that he was able to make a connection to his academic work because of the exposure he had to patterns when learning music.

MT 2: MT 2 believed music was beneficial to the development of fine motor skills and the study of mathematics.

MT 3: Overall, MT 3 felt exposure to the arts helped students with their academic studies.

MT 4: MT 4 acknowledged that participation in musical activities uses a lot of memory work. She stated, "Memory work helps them [students] with memorizing facts and helping them study in school." She further commented, "Scientists have conducted all kinds of research projects and found how much music education is helpful—right brain, left brain—to kids' learning."

Parents: (P 3, P 4).

P3 and P4: These parents felt there was a link between music education and academics. They believed exposure to music influenced cognitive skills.

P 3: P 3 was aware of the research that connected participation in music with learning in math. She stated, “There are all kinds of studies linking music education to abilities in math.”

P 4: P 4 also acknowledged a connection between music and math. Furthermore, she felt learning to play an instrument helped a student’s other work in school. She commented, “It appears that children who play an instrument do better in math, that overall, they do better in school . . . I think it helps them from a cognitive point of view.”

Subtheme B: Students’ social and emotional development. (The following nine adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 2—building principal).

DA 1: DA 1 remarked the arts make us feel, “connected to our emotional being and that is what makes us human.” He added, “It’s [exposure to the arts] just so important because you learn so much about yourself and other people, emotions, and relationships through expressing yourself through the arts.” Furthermore, he commented, “Participating in a music activity helps students become more confident, which transfers into other areas of life. So, I think it’s hugely, hugely, important.” He also elaborated on the benefits received by performing with others. He stated, “Learning how to make beautiful music together, and having that bonding experience. I think that they get so much support while they’re doing something that creates beauty.”

DA 2: DA 2 believed having music in the schools was a way to showcase students and their areas of strength. She stated, “As an administrator it is exciting to see the students in your building shining in different areas.” Furthermore, she remarked,

Sometimes that music is the portion of their day where they really succeed if they struggle in other areas. And so having that accomplishment is huge for their self-confidence and not only helps them in their music abilities, but helps them to be more self-confident in their academics as well.

She continued to acknowledge that participation in a music program benefits students in their social and emotional development. Students in this program benefit by having peers see them perform and hear what they have accomplished. She stated, “And just even the students seeing then in a whole new light, when they see them perform is just a nice social boost as well.”

Board member: (BM 2—volunteer coordinator).

BM 2: As a board member, BM 2 recognized there are important skills that individuals need to acquire so they are able to function well in society. She believed learning to play an instrument and participating in a music group could gain some of these skills. She remarked, “I think it teaches a lot of discipline . . . perseverance . . . It definitely teaches kids to take on the challenge . . . It’s that kind of daily progress, daily practice to accomplish a goal.”

Music teachers: (MT 1—lead teacher, MT 2, MT 3, MT 4).

MT 1, MT 2, MT 3, and MT 4: These music teachers value the music program in the school’s curriculum because they believed it adds to a student’s well-rounded education.

MT 1: MT 1 felt a school's responsibility is to go beyond what can be learned in a book. She stated,

I think the arts are part of being a well-rounded individual, being a thinking individual, being a disciplined individual—which is what schools are about. It's not just book learning. It's about critical thinking and being able to be culturally competent. The experience has been rewarding to parents who have had their children participate in the program.

She further acknowledged that parents come back to share their positive experiences with her. She explained, "Parents come back and say, "Thank you so much. It's made such a difference in their lives in terms of discipline, listening, and how the parents themselves have applied what they learned.'" She also explained how students who participate in this program must work with each other. She applied it to the skills needed to be a member in a quartet, orchestra, or living in society. She remarked, "The arts—more than academics allow you to develop those skills [interpersonal skills] and to be a well-rounded individual . . . able to think in multiple ways . . . ways that may or may not be their area of strength."

MT 2: MT 2 acknowledged that a student's participation in music provides a lifetime of benefits. He stated, "Students gain a love of music and although several continue to stay active as musicians, all of them will have music as a part of their life for the rest of their lives." He further remarked, "The real music benefits . . . activates a part of your soul and makes you a more complete human being."

MT 3: MT 3 believed through participation in the arts, students learn how to set high standards for themselves. She stated,

I think what an arts education does is train kids early on to set high standards for themselves . . . to expect the very best of themselves . . . So, I think it raises their [students'] level of excellence. It teaches them to prioritize, it teaches them how to be detailed, it teaches them to persevere, . . . it teaches delayed gratification and improves a child's capacity to want to learn.

In addition, MT 3 believed participation in the arts improves students' study habits and improves their social life.

MT 4: MT 4 believed students gain a sense of responsibility and respect by their participation in a musical experience such as the string music program in this school district. She stated,

I think music is a big part of a kid's experience in school. And those who are in this music program, I just think have a deeper understanding of responsibility and respect. I think they're more professional because they're expected to be part of this program.

Parents: (P 3, P 4).

P 3: P 3 referred to participation in this program as a unique opportunity. She commented, "It pushes them at a young age to have responsibility and commitment to practice every day to achieve what they do, . . . and I think it helps them work as a group. So, teamwork just like being on a baseball team."

P 4: P 4 commented about her daughter's participation in music and her level of shyness. She felt that because her child had the opportunity to perform, while participating in this music program, she became more socially developed. She remarked,

My daughter, she used to be very shy . . . I don't think she had stage fright or anything of the sort, but she certainly was nervous when she had to perform, and now she's completely over that; she can't wait to be on stage and to play for her friends and their parents, and she's acquired some of these social skills by interacting with the same kids week after week, and they get to know each other and make friends.

She also explained students are unique individuals, and they need opportunities to express themselves:

Well, children are not little robots, you can't have them sit and click boxes all day long and fill out sheets and fill in the gap and those types of things; they need outlets just like everybody else to express their creativity, to be spontaneous, to be children.

She further elaborated that incorporating music into the school day adds another component to their educational experience:

It helps with critical thinking, and it helps them express themselves in other ways than with words because some can play music, some can paint a picture . . . and still say so much . . . It's really important to have some variety in the school day and to just let them be kids.

Summary of Theme VIII. The adult contributors' responses from Theme VIII, Contributions to a Student's Well-Rounded Education, showed a strong support for the benefits of incorporating the arts and music education into the curriculum of a school. Many examples provided evidence to indicate that participation in this music program

contributes to a student's academic achievement and social and emotional development. Participants indicated that musical activity could build a child's confidence, which transfers into other areas of life. It was remarkable to learn that these individuals recognized and valued the skills that students acquire from the experience of playing an instrument alone and with others. Most notably among the adult contributors' responses, I believed were those from the parents. They felt that participation in a musical ensemble provided their children an opportunity to make friends and acquire the skills that are needed to work well in a group.

Theme IX: Provides advantages to the school and community.

Subtheme A: Enriches school environment. (The following nine adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 2—building Principal, DA 4—building principal).

DA 1: As the fine arts coordinator, DA 1 felt having this program in the schools served the needs of both the students and district. He stated, "I think our kids [within district boundaries] who are part of it [music program] feel very lucky to be part of it . . . I'm very glad and happy and pleased . . . it's a great program." He further remarked, "The cost for our district to replicate that kind of program would be astronomical and cost prohibitive. So, that is something that I think is incredibly unique."

DA 2: DA 2 acknowledged when the music students play a performance for the school, it's exciting because the kids are getting to see the instruments. She stated, "But the kids are then getting to see their classmates performing as well, . . . they get all

excited to see that these are their classmates.” She believed that when students see people they know perform they think, “If they can do it, I can do it.”

DA 4: DA 4 believed the program helps to create a positive school environment. He remarked, “To see how much they’ve grown as well, that they were originally playing, *Twinkle, Twinkle* and now they’re playing concertos . . . And I feel like it’s a program that has a very positive vibe within the school.” Furthermore, he commented,

I will see students and parents that I had in a previous building come into this building and I’ll go interact with them . . . The fact that it’s in our building is something I take pride in, because, I see people that I would not otherwise see.

In addition, he recognized the benefit of parent ownership. He stated, “Parents are a piece of this, I think that has to be a major contributing factor to its success and the kids’ success.”

Board members: (BM 1—chairperson, BM 2—volunteer coordinator).

BM 1: BM 1 elaborated on the unique ability for this music program to bring students and parents together in a school setting:

It [the music program] definitely brings people together . . . I think it shows a really great side of our [school] community . . . wonderful that kids bond over music and parents can together, organize the program, and be supportive of one another . . . You get a different sense of community.

BM 2: BM 2 acknowledged the value of having the music program within the school district. She remarked, “I think it [music program] really is just a great asset to our district.”

Music teachers: (MT 3, MT 4).

MT 3: MT 3, who was recently hired, felt this music program helps to keep music alive in the schools.

MT 4: MT 4, who had been in the program for many years, acknowledged there are advantages of having this high-quality music program in the school. She stated, “The program’s a good program, so it definitely makes the school and the district look good.” In addition, she remarked, “The natural benefit is that the students are gaining this talent and knowledge that we can put on display for others to see. What a true benefit these kids have gained from their elementary through middle school days.”

Parents: (P 1, P 4).

P 1: P 1 spoke fondly about a performance given by the string program to the students and staff of the school:

I remember being very much at the school when my kids were in the elementary school and the teachers just loved the program. The kids were excited to perform. They were excited to see their friends performing. I remember so many times the teachers pointing out, “Oh my God. We just love it. The kids are excited to play their instrument, while their friends are watching them; . . . it’s encouraging for kids.”

P 4: Another parent acknowledged that good relationships and community building among the adult contributors have been a result of having this program in the district. She remarked,

I think it creates a sense of community among the parents who are involved. I think the administrators and the [music] teachers have a very

good working relationship with the various principals and the superintendent . . . They support the endeavor by providing space, by carving time, so it makes for a spirit of community . . . But when you're in it together and you work for a common goal, that's what creates community.

Subtheme B: Enriches community environment. (The following seven adult contributors will provide meaning units.)

District administrators: (DA 1—fine arts coordinator, DA 3—assistant superintendent for student learning).

DA 1 and DA 3: These district administrators believed the music program added value to the community.

DA 1: DA 1 felt the advantages of having this program in the community include the high quality of musicians it produces and the ability to unite community members. He commented,

“I think that one success is that it is a value to the community. It is something that gives students a wonderful education in string music and music in general; . . . very successful players, have come out of this program.”

He further elaborated that the “Spring Concert” of this program draws a huge audience. He stated, “I just think it really is something that draws the community together, that the community enjoys and values.”

DA 3: DA 3 believed the community mutually cares about the program. He remarked,

So I think it's great that the community, the [district] board of education, the administrators, and the music teachers are all in it for the same thing—so, I really think it benefits the community, overall because I think it's what the community is interested in.

Board members: (BM 2—volunteer coordinator).

BM 2: BM 2 recognized the participants of the program and the community members are grateful to have this program in their schools. She remarked,

I think it's great we have a string program in the elementary school. I think without it, it would be a real missing piece. And I think that people that come to the concert—I know parents, grandparents, teachers, and faculty. It seems like everybody really enjoys it and they're so impressed.

Music teachers: (MT 1—lead teacher, MT 3, MT 4).

MT 1, MT 3, and MT 4: These music teachers acknowledged a student's participation in a music program continues throughout their educational experiences and into their work within the community.

MT 1: MT 1 noted that previous students have returned to her to share their experiences in music after having participated in the program. She commented, "They [students] are able, at the high school level, to enjoy their instruments; they're able to participate in the fine arts programs. We hear back from them that they're playing in college and beyond for fun." She also remarked, "I can think of one student that is—he's a Civil War re-enactor, and he takes his fiddle, and he does the whole musician thing." In addition, she referred to other students who have told her that they are still playing. She

added, “Music is vital to our having healthy communities. This music program in the district does help the community.”

MT 3: MT 3 felt former students were excited to have their families participate in the program. Furthermore, she believed students who participate in the arts learn how to function well in society. She stated, “The arts teach students how to be good community members.” She believed they learn how to be good communicators and to be good friends. She further remarked, “There are a couple of families that I’m teaching right now where they themselves went through the program when they were younger. And they’ve put their own children in the program.”

MT 4: MT 4 acknowledged the students who were in the program, successfully contribute to other musical groups:

I don’t want to brag, but the music program is highly respected in the area and other districts around. The kids feed into the same high schools and I’m told that the high school directors enjoy getting our kids. They feel that they’re well prepared for high school.

Parent: (P 4).

P 4: P 4 believed participation in this program offered the students and parents opportunities to meet people in the community.

Summary of Theme IX. The adult contributors’ responses from Theme IX, Advantages to the School and Community, provided a variety of examples to illustrate how they believed music enriches both the school and community environments. For example, they commented that performances given by the students in the program provided a way to showcase the talented musicians and created a sense of school spirit.

Furthermore, participation in the program provided opportunities to meet people in the school and community. It was wonderful to find out that students who had participated in this program continued to appreciate and share their gifts of music with others throughout their life. In addition, some students chose to have their own children participate in the program.

Minor Themes (With Sample Meaning Units)

Although only mentioned a few times, the following six minor themes were identified as relevant to this study: (a) Tuition Potentially Increases Parent Involvement; (b) Funding Possible Deterrent; (c) Short Instructional Time for Lessons; (d) Challenges with Practice; (e) Program Sustainability; and (f) Appreciation for the Arts and Music Education. These themes represented the views of only a few adult contributors. However, they posed an interesting perspective on the program.

Minor Theme 1: Tuition Potentially Increases Parent Involvement

Many people may feel that when they pay for something it has more value. They may, as well as their children, take it more seriously.

District administrator: (DA 4—building principal).

DA 4: DA 4 was excited to share his perspective about the positive side of having a tuition-based program. He stated, “A parent group that’s willing to put in the effort to financially contribute may participate more.”

Parent: (P 1).

P 1: P 1 felt that when parents pay tuition, it increases the level of parent involvement. She commented, “You’re possibly more vested in getting this child to learn . . . you are more invested to want to your child to do well.”

Minor Theme 2: Funding Possible Deterrent

At this time, there is not an immediate financial concern for this program because the district provides financial support. In addition, the program uses fundraising events and scholarships to lower the tuition fee. However, some people may not be able to afford to participate in this program. This finding could encourage the board to explore ways to obtain additional sources of funding, such as those from Title 1 Funds, grants, and contributions from individuals and corporations outside of the program.

District administrator: (DA 1—fine arts coordinator, DA 2—building principal).

DA 1: DA 1 acknowledged the requirement of a student fee was an aspect of the program that should be reviewed. He believed there might be additional ways to find help for those who are in need of financial assistance. He remarked, “We need to continue to find ways to help these families be able to participate in the program.”

DA 2: Similarly, DA 2 felt parents might not be able to afford to have their child participate in the music program. He stated, “But’s that’s kind of a drawback as it is costly for parents.”

Board member: (BM 1).

BM 1: BM 1 acknowledged that tuition is required to participate in the program. She stated, “I know that there are people who do not participate in the program because of the cost.” Therefore, regarding the family’s financial obligation, she remarked, “We do try to keep that [tuition cost] in mind because we know it’s a hardship for some people . . . We would like to reduce it as much as we can.”

Music teachers: (MT 1—lead teacher, MT 4).

MT 1: MT 1 believed fundraising is minimal.

MT 4: MT 4 recognized that conversations about the required fee for musical instruction are ongoing. She stated,

That's the one thing we've discussed over the years. How do we provide for the kids who really do not have the financial means? We can give can kids a break on their tuition, but we can't give them a break on rental instruments.

Minor Theme 3: Short Instructional Time for Lessons

Students in the program received a limited amount of instructional time for lessons. Students in kindergarten through fifth grade receive 15 minutes of instructional time. Students in sixth through eighth grades receive 20 minutes of instructional time. However, there is the option to lengthen the lesson times to 30 minutes for an additional fee.

Music teachers: (MT 1—lead teacher, MT 2).

MT 1: MT 1 acknowledged finding an adequate amount of time to teach lessons is difficult. For example, she noticed that block teaching times in the academic classroom has made it more difficult to pull students for longer teaching times. A challenge exists with a 15-minute lesson time. She commented, “You have to be very intense, and you have to change your personality according to the needs of the next child who walks in the door.”

MT 2: Recognizing the short length of instructional time, MT 2 commented:

Teaching in this format, in this 15-minute lesson format, one of your big jobs is deciding what not to teach because you just can't teach all the

things you know you should in that shortened period of time. However, that's more individual time than most public school students would get.

To further elaborate, he believed that in the structure of the music program, parents are able to pay for an additional 15 minutes of lesson time.

Minor Theme 4: Challenges With Practice

This finding may remind the teacher, parent, and child that by working together, a healthy climate and schedule could be developed for more time to practice. This year, the cello teacher initiated a 60-day practice challenge. She provided a way for the students to indicate on a chart that they had completed their daily practice. The teacher informed the students that anyone who had successfully completed the challenge would receive recognition from the teacher. At the end-of-the-year event ("Fiddle Fest"), the students who had accomplished this goal were called by name to stand with their parents in front of the audience. The cello teacher presented each parent with a lovely pin to give to their child with the inscription, "60-day practice challenge." She suggested that the students could proudly display the pin on their cello cases. In closing, the teacher mentioned that she would offer this challenge each year.

Board member: (BM 1).

BM 1: Regarding scheduling practice time for her middle school violinist child, BM 1 commented,

Seeing it from the parent side—there's always challenges with trying to get your child to practice. I mean any child, even if they're enthusiastic about music and they're having fun. There's going to be times when they don't want to practice.

Minor Theme 5: Program Sustainability

This finding might help the schools and community recognize the value of the string music program. This could continue to motivate district administrators and the community to maintain their strong support for the organization and management of this program.

District administrators: (DA 1—fine arts coordinator, DA 4—building principal).

DA 1: DA 1 felt the program could have difficulty continuing without the strong guidance of a dedicated leader. He stated,

We have a lead teacher who this is her passion. This is—she is one of the people who created it. And so, she has taken care of it so well. And that is rare to find. She would be difficult to replace; . . . you would need someone who can really helm that ship.

DA 4: The building principal recognized the gifts of the music staff as an important factor in continuing to maintain the program. DA 4 indicated,

The real challenge, I think, is going to be finding the music teachers that are consistent and of high quality . . . the lead teacher makes a huge difference. So, I think finding the right talent is critical.

Music teacher: (MT 1—lead teacher).

MT 1: MT 1 acknowledged that sustaining the program in the future might be a challenge. For example, she felt it might be difficult to maintain the high level of parent support for the program.

Minor Theme 6: Appreciation for the Arts and Music Education

When advocating for the arts and music education, it is important to maintain awareness that others may lack an appreciation for the functions the arts serve.

District administrator: (DA 1—fine arts coordinator).

DA 1: DA 1 felt that there needs to be an overall appreciation for the arts and music education in our schools and what it holds for us as individuals. He stated, “With any music education program, it doesn’t matter what it is—there are always people who don’t understand the need for it or don’t put it as a priority.” DA 1 acknowledged that he has a background in the arts. However, he remarked, “I think that we take for granted in our everyday lives, or most people do—just how much of an influence art and music have on our everyday—everything we do.”

Summaries From the Remaining Sources of Evidence**Observations**

I attended 21 events of the string music program during the school year from August 2017 to May 2018. While observing these activities, I remained attentive to details while taking observational notes on topics such as location, number of people, behavior/engagement of individuals, atmosphere, and topics covered (Appendix G). I was able to observe the adult contributors, students, and community members in a variety of settings. Furthermore, these events provided opportunities for me to experience the students’ music making in repertoire classes (group rehearsals), orchestra rehearsals, and a variety of performances including performing alone and with others. These observations shed light on the organizational structure, teamwork, and the benefits of

participating in the program. In addition, I was able feel a sense of the emotional side of those participating while attending the events.

For example, I have chosen to use a vignette to describe the observation I made of the “Spring Concert” because this performance given by the students has been acknowledged as a special event. Twelve of the 15 adult contributors referred to the concert during their interview. They felt that this concert was the most important and meaningful event of the program. In addition, eight of the 12 students commented about the concert on their student questionnaire. They reported that this was their favorite event. The vignette will reflect the concert in a creative way and will be presented later as an observation in Chapter Six.

Documents

Multiple documents were available regarding the string music program. For this study, 28 documents collected from June 2017 to May 2018 were selected to provide an overall picture of the organization and management of this program and to describe the collaborative efforts of the adult contributors and students involved in this program. The following are examples of the documents reviewed: (a) bimonthly newsletters of the string music program, (b) school representative responsibilities and coordinator checklist, (c) string music program by-laws, (d) parent-run board meeting minutes, (e) packets given to families containing registration materials and program information, (f) basic information for beginning students, (g) mid-year information materials for parents, (h) information for parent volunteer to assist at events, (i) concert programs booklets, (j) student awards, (k) student challenge, and (l) program information on program and district website. The documents were an essential tool used for communicating among

the adult contributors. In particular, the newsletter was a valuable, ongoing method of providing information to families participating in the program. Therefore, I provided a summary of the contents of these newsletters.

Newsletters. This string music program, under the management of a parent-run board, created a newsletter. The bimonthly newsletters were sent to families of the music program by email. These newsletters allowed for open communication among the adult contributors. Topics regularly addressed in the newsletters included a calendar of upcoming performances, concerts, and events; a table of contents; and website access information. More specific information was sometimes provided, such as a schedule of repertoire classes (group lessons), including dates, times, and locations; tuition payment deadlines; and special course offerings. In addition, acknowledgements and successes of the program were reported, such as honoring the retirement of a teacher, recognizing a new teacher, thanking parent volunteers, and celebrating eighth-grade graduates and scholarship recipients. Information about fundraising and volunteer activities and opportunities were listed, such as selling raffle tickets and seeking help with school representative positions.

To inform families, information was included regarding the details of board meetings and contact information for music teachers and parent-run board members. Brief articles were written to provide parent education strategies to enhance children's learning experiences. Some of these articles addressed topics such as the importance of listening to music, key features for a successful performance, and ways parents and teachers can work collaboratively together to achieve identified student goals. Depending on the month in which the issue was published, topics varied and contained other

pertinent information, such as additional rehearsal schedules, upcoming concert logistics with location and directions (map), and merchandise sale availability. Seasonal topics included summer music camp information, such as locations, dates, and websites; personal reflections from parents about summer camp experiences; applications and information about scholarships; welcome back announcements; acknowledgments of district collaboration and support; and the purchase of gift cards as a fundraiser event.

Archival records. Eight archival records obtained for this study included newspaper articles from March 1971 and September 1971. These articles were found in the local newspaper from the community in which the music program resides. The information can be summarized as providing a historical account of the elimination and revival of a public school music program. The authors gave an account of the individuals involved in the elimination of the program and the course of action taken to revive the program. The story of the elimination and revival of the string music program was provided in Chapter Four as background information.

Physical artifacts. Ten physical artifacts of this string music program included recordings of various performances that occur throughout the year. I made recordings of students participating in solo recitals, orchestra rehearsals, performances, and the faculty of this string music program with examples of these recordings included in a CD.

Student questionnaires. The responses from the 12 student questionnaires (Appendix F) provided their perspectives, thoughts, and feelings and contributed to the belief that music education is valued in the curriculum of the school district. The student responses were considered when analyzing the findings in Chapter Six. Furthermore, hearing the voices of the students allowed me to more clearly understand why the parents

are so invested in maintaining the unique structure of this program. As previously indicated, the students are at the core of this string music program. With the focus on the students, the adult contributors work together to support the goals of the organization and management of this successful program.

The findings addressed the various student responses to five questions. I chose to include sample, meaning units to represent a variety of perspectives. Meaning units are the words of the students verbatim.

Question 1: What parts of this string music program do you like best? Several students referred to the enjoyment of participating in an orchestra. Other responses acknowledged playing alone and having the opportunity to meet other students.

SQ 1: As a student graduating from the program with several years of playing in an ensemble, SQ 1 felt that preparing for an audition and participating in an orchestra provided him excellent experience. He stated, “I like that there are orchestras we can try out for, as they prepare us for the future. It really helps.”

SQ 2: As a cellist, SQ 2 acknowledged that listening to music and other people play their instrument has helped her become a better musician and performer. She commented, “Listening to other students makes me aware of the need to listen to my own playing when participating in “Solo Dazes.” In addition, she wrote, “I love listening to the music over and over again and being able to play it on my cello.”

SQ 3: As student who is learning how to play the violin, SQ 3 stated, “I enjoy orchestra because we play fun songs. We also play with the cellos, which is fun because we play different parts.”

SQ 4: SQ 4 felt that it was okay to have students at different levels of proficiency. She noted, “I like that everyone is going at different paces, that no one is being pushed to go at one speed. I also like that if you want, you can move onto different books other than Suzuki.”

SQ 5: As a violinist with performing experience, SQ 5 stated, “In the string music program, I like how there is more than one orchestra. In the lower [less advanced] two orchestras there is something to work towards. Also, they give many opportunities to perform in front of a crowd.”

SQ 6: As an advanced student in the program, SQ 6 wrote, “I like the feeling of accomplishment when I master a song. I also like the “Spring Concert” where I can show what I have accomplished.”

SQ 8: As a student who is involved in an orchestra, SQ 8 wrote, “I like meeting other people who enjoy music as much as I do. It also gives you a chance to make really good friends.”

SQ 9: As a girl who plays the violin, SQ 9 stated, “I like to perform in the orchestra for the “Spring Concert” and especially getting dressed up.”

SQ 10: SQ 10 acknowledged that it has been helpful to play difficult music in different settings. She stated, “Having higher levels of orchestras to play in as you become a better musician. Being able to work toward learning more difficult pieces of music.”

SQ 12: SQ 12 commented that it was exciting to play in front of different people. She stated, “I like all the different opportunities that the string program offers, such as the

tours to the elementary schools, the demonstration concert [parent recruitment meeting], and the extra classes [repertoire and orchestra rehearsals].”

Question 2: How do you think your participation in this string music program benefits you with your other courses in school? Most of the students recognized that learning to play an instrument and participating in this program helped them in their general music class at school. They recognized having an easier time understanding the musical concepts, being able to help other students in the class, and receiving an excellent grade. In addition, they believed their exposure to music benefitted them in their overall educational experience.

SQ 1: SQ 1 expressed that he believed participating in music has increased his reading skill. He wrote, “My participation in this program really benefits my reading comprehension in Language Arts.”

SQ 3: SQ 3 wrote that she has become more confident in taking tests. She noted, “We memorize music, which helps me in studying for tests, because then my memory is better.”

SQ 4: As a student who has been playing her instrument for many years, SQ 4 wrote that participation in this program has helped her do better in school. She commented, “It helps me in music class. It helps me because I already know how to read notes and music so that makes me ahead of the class a little bit. It also helps me get better grades in class.”

SQ 5: SQ 5 commented about how fun it was to meet new people. She wrote, “If you meet people through the program, you might become friends and find out you have the same classes. In music class, I already know how to read notes from playing violin.”

SQ 6: As an advanced violinist, SQ 6 noted, “The string program helps me open my mind to different concepts. It helps me in music class, and I am better able to help others in music class.”

SQ 8: As the principle cellist in the top orchestra, SQ 8 wrote, “It helps me to focus better because I have to focus on a lot of different things when playing cello. It also helps me to be at the top of my music class.”

SQ 9: SQ 9 noted that she learned how to read music by participating in this program. She reflected, “It helped me in my middle school music class, because I knew the notes and the clefs. It helps me to be more disciplined in my other classes.”

SQ 10: With several years of playing his instrument, SQ 10 noted, “Learning to play an instrument requires the ability to listen carefully. By practicing this skill, I have been able to listen with more attention in other classes.”

SQ 12: As a graduating student in this program, SQ 12 stated, “I think my participation in the string music program benefits my other courses in a good way. I will see or hear music and I am able to help others excel in their assignments.”

Questions 3: *How do you think your participation in this string music program influences you personally or with your classmates?* The student responses about how participation in this program influenced them were wide ranging; however, there was a focus on spending time with other musicians.

SQ 1: As a student in the most advanced orchestra, SQ 1 wrote, “I think my participation influences my teamwork. When I work together with other violinists we are able to make beautiful songs in orchestra.”

SQ 2: As a cellist in the program, SQ 2 noted, “It influences me by giving me another thing to think about for high school and college. I am becoming disciplined in my practice because I look forward to making more progress playing the cello.”

SQ 3: SQ 3 wrote about how the program has helped her meet other students in the district. She wrote, “I know people from other schools, so when I see them it is nice.”

SQ 4: SQ 4 reflected on her able to grow personally. She commented, “I consider myself an introvert, so it helps me meet new people with the same interests of violin and music.”

SQ 8: SQ 8 noted that he feels much better after playing his cello. He wrote, “It allows me to release my anger when I am stressed out by being creative and playing any kind of song I want.”

SQ 9: SQ 9 felt proud of herself because of learning how to play an instrument. She noted, “It gives me confidence and makes me feel special for knowing how to play an instrument.”

SQ 10: SQ 10 wrote about his ability to work with others in a group. He noted, “I have learned how to work well with others during rehearsals and concerts.”

SQ 11: SQ 11 commented that it has been enjoyable to learn how to play an instrument. She noted, “I was able to tell my friends that music is a lot of fun.”

SQ 12: As an eighth grade student, SQ 12 wrote, “The program influences me personally because if it weren’t for starting the cello, I wouldn’t understand how music works. Music is a big part of me and I think it is important because I dance and play an instrument.”

Question 4: What challenges, if any, have you experienced since being in this string music program? Most of the students felt it was not easy attending all of the events of the program. They expressed that time was needed for practicing their instrument, completing homework, and participating in other extracurricular activities.

SQ 1: SQ 1 noted that finding time to practice is not easy. He wrote, “I had a hard time moving to the next song in my book, because I did not practice that week.”

SQ 2: As a student involved in many activities, SQ 2 wrote, “It is difficult finding the time to balance all of my activities such as practicing cello, soccer, dance, homework, and more.”

SQ 3: SQ 3 felt that finding time to practice was a challenge. She noted, “I have trouble having time to practice.”

SQ 4: As a student who is shy, SQ 4 wrote, “I think that one of the challenges I have faced is getting up in front of people I don’t know. I am a very shy person, so playing violin music at recitals and contests makes it even worse.”

SQ 5: SQ 5 stated, “Sometimes the concerts interfered with other activities.”

SQ 6: SQ 6 felt there were challenges with balancing homework and practice time, as well as challenges with balancing sports and activities of the program. He noted, “In 7th grade, I had to go straight from repertoire and orchestra rehearsal to football practice—not able to get homework done until after football.”

SQ 7: As an advanced student, SQ 7 noted, “Sometimes as you get into higher songs, it becomes harder to memorize them. It can also be difficult to learn to play a song well with others (like in orchestra) and to make it sound good.”

SQ 10: SQ 10 noted that it is difficult to be prepared, He wrote, “I found it difficult to memorize music in such a short period of time.”

SQ 11: SQ 11 felt that although she liked practicing, it was something she had to think about every day.”

SQ 12: SQ 12 explained that she does experience challenges as being a member of an orchestra. She noted, “I have experienced challenges with being able to commit to advanced orchestra because of all the extra practices and requirements.”

Question 5: What is or has been your favorite activity while participating in this string music program? The students reflected on having the opportunity to perform, as they found this experience rewarding.

SQ 1: SQ 1 wrote, “My favorite activity in the music program is participating in the String Orchestra [most advanced orchestra], because I get to push myself to be better in a song, make new friends, and have a great time.”

SQ 2: As a cellist in the program, SQ 2 noted, “My favorite activities are the “Daytime Tours” and “Solo Dazes Recitals,” because I get to play a solo in front of an audience. I feel proud and a sense of joy about what I am able to play.”

SQ 3: SQ 3 enjoyed having exposure to a variety of musical styles. She commented that it was great, “Playing different types of music like jazz or fiddle.”

SQ 4: SQ 4 acknowledged the experience of participating in an orchestra gave the student a chance to play a lot of music with a variety of instruments. She remarked, “My favorite piece we played was the *Barber of Seville* by Respighi. I also like that in orchestra, it’s not just one part, but a harmony of parts with different violin sections, cellos, and sometimes even violas.”

SQ 5: SQ 5 acknowledged their favorite reason for participating in this program was having the opportunity to play at concerts in the orchestra.

SQ 6: As a student who was graduating from the program, SQ 6 wrote, “I like playing at the solo competitions to get the medals. I liked getting my first medal the most.”

SQ 7: SQ 7 acknowledged, “Being a part of the “Spring Concert” is my favorite, because I enjoy when we all work hard to put on an amazing concert.”

SQ 9: SQ 9 noted, “My favorite activities have been the “Winter Workshop” and the “Spring Concert.”

SQ 10: SQ 10 wrote about receiving positive feedback, “I liked performing with the orchestra at concerts. It was exciting to hear from the audience that they enjoyed the music.”

SQ 11: SQ 11 noted that is great to be with others for performances, “I liked playing at the end of the year performance, “Fiddle Fest.” It was another chance for the students and teachers to work together.”

SQ 12: As an advanced cellist, with several years of playing for other students and teachers, SQ 12 wrote, “My personal favorite activity has been participating in the school tours I loved getting to see peoples’ faces when we performed and also how interested the people were.”

Summary of Student Questionnaires. The students’ responses from the questionnaires provided a variety of examples to illustrate how they believed music enriches their educational experience. They commented that their participation helped them become better musicians and performers. Students recognized that it was

appropriate to work at their own pace and learn to play pieces outside of the Suzuki repertoire. However, a challenge presented by several of the students acknowledged that finding time to practice was difficult. When asked how their participation in this program benefits them with their other courses in school a variety of responses were given. For example, because students were required to memorize their music they had an easier time memorizing their material for other classes. In addition, they found music improved their reading comprehension, performance in general music class, and overall listening skills.

In addition, they acknowledged they experienced personal growth as they gained confidence in learning how to play an instrument and working well with others in a group setting. Moreover, there was a feeling of joy and satisfaction when performing in front of an audience, because they were proud to showcase their accomplishments. Generally, the students felt that they had fun working with others and found it rewarding to participate in the multiple opportunities available. While reading the student responses, I was amazed at their positive attitudes toward being a student in this string music program, as well as the benefits and challenges of learning how to play a musical instrument and making music with other musicians.

String Quintet Analogy

To conclude this chapter, I used an analogy to illustrate how the relationships among the adult contributors and students of the community-driven string music program are similar to that of the members of a string quintet. Within the context of this case study, the school district is the venue where the piece of music is performed and the adult contributors (school district administrators, parent-run board members, music teachers, and parents), along with the students, are akin to the musicians who are members of a

string quintet (first and second violins, viola, cello, and bass). This musical reference demonstrates how both the participants of a string music program and the musicians of a string quintet collaborate to advocate for a music education program within a school and community. My role as the researcher is that of a conductor. The conductor has the responsibility to study the score, or musical composition, before the performance. As the conductor, I had the opportunity to observe the musicians of this string music program to gain an understanding of how they worked together to give a successful performance of this newly composed piece of music. In the end, the conductor exposes an audience (readers) to a beautiful piece of music. Hopefully, other musicians in a variety of venues will add this piece to the repertoire of standard works to be performed as written or as an arrangement.

As a member of the string quintet, each musician has a unique role and responsibility in successfully rendering a piece of music. The first violinist plays the melody or tune with the highest or brightest sounding notes, which can easily be heard above the other members of the quintet. The second violinist plays a part that complements the first violinist's part, having the same melodic contours and nearly identical rhythms. The violist plays the harmony, which blends and adds richness alongside the violins, cello, and bass. The cellist and bassist play the bass line, which provides the lowest sounding notes or the foundation to the musical texture. To perform a string quintet by Mozart, no part can be arbitrarily removed. Each musician plays a different part of the score, working both independently and in concert to give a successful performance of the music.

Just as it is necessary to include all five musicians in the performance of a Mozart string quintet, it is necessary to have participation from all the adult contributors and students associated with the string music program. For this performance, the school district serves as the backdrop or venue for the program because it includes the string program as part of the curriculum and provides partial funding for the program. The school district administrators are a support system and liaisons for the program, which connects the program to the district. The parent-run board members run the program as a not-for-profit organization. The music teachers are instructors and make the pedagogical decisions in the program. The parents provide partial funding for the program, support their child's musical development, and serve as volunteers assisting with the delivery of the program. The students are the foundation of the program as they receive the musical instruction. Their accomplishments give credit to those who work hard to effectively organize and manage the program. The five groups are different yet equally important in their responsibilities in implementing this music program. Each group works at times independently, yet simultaneously, to sustain successfully the string music program in the school's curriculum.

In 1788, Wolfgang Amadeus Mozart's (1756–1791) composed the piece of music, *Adagio and Fugue in C minor* K. 546. This composition is performed by a string quintet and was published by Breitkopf and Härtel in 1882. In *Adagio and Fugue in C minor* K. 546 the cellist and bassist break the silence by playing the first notes of the piece. In this way, the cellist and bassist might metaphorically represent the school district administrators and students. The other instruments respond quickly to the cellist's and bassist's first sounds with the playing of their first notes, adding complexity to this piece.

The school district administrators broke the news (the silence) that a lack of funds would eliminate the existing string music program, therefore not providing a string instruction to the students. The remaining adult contributors—within their own roles—were determined to find a solution to this crisis. The school district administrators and students had the first part in presenting the challenge by breaking the peaceful silence.

Mozart's K. 546 begins with the Adagio movement. The music progresses slowly, yet the angularity of the dotted rhythms gives intensity as this introduction pauses before the beginning of the fugue section. The fugue, as a musical form, noticeably gives voice to all of the instruments in the quintet. The violins, viola, cello, and bass are heard in an equal or almost balanced way to bring the piece to a close. This is similar to the way the adult contributors worked in a co-operative fashion, simultaneously yet separately, to find the solution to re-establish and maintain a string music program for students in the schools. The balanced efforts of the school district administrators, parent-run board members, music teachers, parents, and students combined harmoniously, resulted in a new foundation for this program. In Mozart's K. 546 there is even a moment when the five instrument parts are heard in unison playing together nearly identical notes and rhythms before the music comes to an unmistakable close. Perhaps this represents how working with others in unison led to finding a solution to the challenge of advocating for string instruction as part of the curriculum throughout the district.

The string quintet brings people together in an intimate arrangement in which everyone is working together for the purpose of providing a quality string music program. Therefore, it requires an organizational structure that is supported by strong leadership and encourages teamwork. The quintet success—the enjoyable and perceived perfected

performance—is largely based on the success of this process we would call rehearsal.

Just as the collaborative efforts among the adult contributors and dedication of the students of a string music program work together, the members of the string quintet work together for success.

CHAPTER SIX: ANALYSIS, TRIANGULATION, INTERPRETATION, IMPLICATIONS, AND CONCLUSIONS

In this chapter, I continue to present an analysis and provide possible implications and conclusions for the areas pertaining to this study. First, I restate the research purpose and question, provide a summary of the findings, and present an analysis of the data. This includes discussing how the findings are connected to the relevant literature within the components of advocacy, contributions of the arts and music education, and parent and community involvement. Second, I provide recommendations for future research and conclusions. Third, I discuss the limitations and implications of this study, providing information about how the findings contribute to the field of education and within a community setting. Fourth, I provide a comprehensive summary of the entire study. Finally, this chapter provides an opportunity for me to share my personal experiences related to this research journey.

Statement of the Research Purpose

The purpose of this study was to examine the organization and management of a community-driven string music program under the direction of a parent-run board. This descriptive single-case study focused on an elementary public school district for kindergarten through eighth grade, located in a middle-to-upper-class suburb in a metropolitan area in the Midwest.

Research Question

The following is the broad research question that guided this case study:

How do the collaborative efforts of the adult contributors (school district administrators, parent-run board members, music teachers, and parents) influence

the organization and management of a community-driven string music program in a Midwestern suburban elementary public school district, kindergarten through eighth grade, under the direction of a parent-run board?

Summary of the Findings

Before providing the synthesis and interpretation of the analysis, I thought it would be helpful to review the findings from this study. Emergent themes were identified and later grouped into topical categories. These themes emerged from the six sources of evidence: interviews with the adult contributors, direct observations, documents, archival records, physical artifacts, and a student questionnaire. The categories identified were (a) organizational structure, (b) teamwork, and (c) benefits. The themes related directly to my research question and focused on how the collaborative efforts among the adult contributors influenced the organization and management of a string music program under the direction of a parent-run board.

The first category of organizational structure addressed the themes of unique program management, collaboration for program funding, program successes, and program challenges. Subthemes related to the first theme were a parent-run board, Suzuki method of instruction, and the management of the program by a lead music teacher. Subthemes related to the second theme were a collaborative approach to funding the program with partial funding from the school district, parent tuition, and support from additional sources including fundraising and scholarships. Subthemes related to the third theme were a high degree of program successes, such as longevity of the program, high-quality music staff, accessibility of a string music program, extensive parent involvement,

and strong district support of program. The overall program challenges related to concerns about space and scheduling.

The second category of teamwork addressed the themes of communication and collaboration essential for the organization and management of the program, efforts that resulted in the successful outcome of planned program events, and advocacy efforts essential for maintaining the program. Subthemes related to space and scheduling program requirements; effective functioning of the program; working together critical for program recruitment, registration, and program performances; and promoting music within the school and community setting.

The third category of benefits addressed the themes of contributions to a student's well-rounded education and advantages to the school and community. Subthemes related to a student's academic achievement and social and emotional development and enriching the school and community environment.

The summary from the student questionnaires reflected on the benefits, challenges, and memories gained from participating in the program. The students articulated that participating in this music program brought a sense of joy and satisfaction and contributed to their overall educational experience. They expressed their enjoyment of group music making, especially the opportunities to play in public performances. In addition, they acknowledged this experience increased their ability to work well with others and instilled a sense of discipline needed to accomplish their tasks.

Triangulation and Interpretation of the Data

In this study, the process of analysis was defined as "as breaking down the whole into elements in order to discover its essential features. Interpretation means providing a

description or explanation of the meaning of the study” (Efron & Ravid, 2013, p. 165).

Therefore, the purpose of this analysis was to interpret and describe the importance of my findings and address any unexpected results in light of the data collected from the interviews with the 15 adult contributors. Also, I validated these findings with the other sources of evidence such as observations (OB 1–21) and documents (DOC 1–28) from the program. In addition, this analysis included a discussion of the findings in relation to the research.

This study showed that connections were made between the findings and the literature within the components of contributions of the arts, advocacy, and parent and community involvement. However, the literature review that discussed the themes that emerged in the study, was not focused specifically on a string music program.

This analysis provides my perceptions, thoughts, and experiences about what I learned from this study. Furthermore, the process I am following for this chapter in analyzing, synthesizing, and interpreting the data is for the purpose of reaching the conclusions and implications of my findings. This information will be presented by the categories and themes that emerged from the findings presented in Chapter Five.

Category A: Organizational Structure

Theme I: Unique program management.

Subtheme A: Parent-run board overseeing district string music program. The findings from the interviews indicated a parent-run board oversees the functioning of the music program. To summarize the responses from the adult contributors, it is clear that this organization, under the direction of a parent-run board and established as not-for-profit 501(c)(3), has a contract with the school district to provide string instruction. The

board is essentially the employers of the music teachers. Members of the board consist of parents with different backgrounds and perspectives who assume identified roles and responsibilities within the organization. Although the members have specific tasks to accomplish, such as coordinating the volunteers, they work together to effectively oversee the functioning of the music program. It was acknowledged that the board supports the mission of the program, operates smoothly, is well-run, and provides information to its members. However, a suggestion was made regarding the election process and term limits of board members.

To provide triangulation, the following observation of a parent-run board meeting and various documents of the program validated the responses from the adult contributors regarding a parent-run board overseeing a district string music program.

Observation: Subtheme A: Parent-run board overseeing district string music program. I attended a “Parent-Run Board Meeting” of the string music program to gain an understanding of the organizational structure and unique management of the program. The members meet monthly to discuss business of the program. The following is an account of a parent-run board meeting.

The meeting took place at the home of the chairperson. As soon as I entered the home of the chairperson I sensed it was a relaxed environment. The members casually entered her home and after briefly sharing greetings with one another, they leisurely took a seat around the dining room table. The table itself was inviting as refreshments of lemon cookies and other homemade treats were ready to be served. Although this was the first meeting of the upcoming school year, I felt a level of comfort among the members. Several of the members informed me they had worked together the previous year. There

was a level of confidence in the room, especially from the lead teacher, a music teacher who was designated by the parent-run board to assume a leadership role. She appeared happy and excited to attend the meeting. She had a smile on her face and was engaging as she made an effort to greet the members upon arrival. When the meeting began she appeared calm as she sat poised, yet relaxed, in her seat. It was clear she was ready and willing to represent the music program.

The chairperson prepared an agenda for the meeting. Each member presented a report to the board in a clear and concise manner. As the members gave their monthly reports, this provided evidence that they were knowledgeable about their responsibilities within their defined roles. For example, the registrar indicated she was improving the registration process by discussing the online versus mail registration process. She explained that this year, some of the members were provided an online registration while others received their registration in the mail. The registrar commented that she was continuing to learn how best to create the online document for ease and accuracy. The other members acknowledged the registrar for her excellent effort and technical expertise in beginning to transfer the enrollment process from a mail registration to an online method. Everyone agreed that an online method would be a more efficient way to handle registration. The treasurer also provided a report. She commented that because the registration materials for the fall semester had been sent to families she was busy answering questions about tuition payments. Furthermore, she noted, the teachers will continue to receive their salary checks through electronic payments.

Throughout the meeting it was apparent that the members were interested in helping each other fulfill their responsibilities. For example, the fundraising coordinator

shared plans about the sale of program apparel. She discussed the logo that would be displayed on the apparel. After this discussion, another member immediately offered to help with the design. She commented that she knew a graphic designer who may be willing to help with the logo. Another board member suggested considering students being involved in creating the logo. In addition, the newsletter editor and lead teacher reviewed the timeline for items to be submitted and their publication dates for the newsletters. The editor announced that she would like submissions to the newsletter by the Sunday prior to the week they are published. However, the lead teacher responded that an earlier due date would allow her more time to work. The editor agreed this was a good idea and set the due date earlier by a couple days.

As reports were given, all of the board members demonstrated positive nonverbal behavior by sitting quietly and maintaining eye contact with the other members. In addition, I noticed that the secretary had taken minutes throughout the meeting. At the close of the meeting, the chairperson reviewed the dates and locations for future meetings. The lead teacher referred to the meeting as being successful because this was a great start to the year. As the members were leaving the table, they shared their appreciation to the host for having the meeting at her home. They all agreed that meeting at the chairperson's house was their favorite location. One board member mentioned this is more enjoyable than meeting in a room at a school. Furthermore, the members thanked the host for providing refreshments. One member commented she liked the delicious homemade lemon cookies. With that remark, the chairperson immediately offered the members cookies to take home.

The observation of the board meeting provided examples of the roles and responsibilities of the various positions within the board. For example, the treasurer indicated she handles the financial aspects of the program, such as the salaries of the teachers. Furthermore, the meeting clearly illustrated how the members of the board effectively worked together to accomplish their identified goals. The members demonstrated their knowledge, enthusiasm, and ability to work together by being actively involved as parents and devoting their time to promoting this organization.

Documents: Subtheme A: Parent-run board overseeing district string music program. These five documents, the October “String Music Program Newsletter” (String Music Program, 2017b), “String Music Program By-Laws” (String Music Program, 2015) (as presented in Chapter Four, Figure 2, String Music Program By-Laws), “Spring Concert Program Booklet” (String Music Program, 2018b), “Parent Handbook Policies and Procedures” (String Music Program, 2012), and information found on the “School District Website” (n.d.-a) provided information that supported the organizational structure and management of this program under the direction of a parent-run board.

The October “String Music Program Newsletter” included the board members’ names, positions, and contact information (phone number and email address). In addition, it published the dates, time, and locations of the board meetings. It indicated that the meetings are open to the public and members are able to bring up topics for discussion. “Any [string music program] member who would like the board to address a specific issue should speak with a board member at least three days prior to a meeting” (String Music Program, 2017b, p. 6). In addition, the board provided information about the scheduled activities of the program.

The “String Music Program By-Laws,” Articles I through XV, provided information about the organizational structure and management of the program. For example, Article I. Name, provided the official name of the organization and referred to the students as those attending the schools within the district boundaries as members. Article II. Purpose, Section 1, indicated the program provides string instruction (violin, cello, or viola) to the students in the schools of the district and those living within the district boundaries. Section 2, identified the program as a not-for-profit corporation with salaries and payroll taxes the largest parts of the operating budget’s expenses (String Music Program, 2015).

Article V. Board of Directors, Section 1, General Powers, of the “String Music Program By-Laws” stated, “The affairs of the corporation shall be managed by the Board of Directors” (String Music Program, 2015, p. 3). Section 4, Regular Meetings, indicated that the board meets regularly with a designated music teacher at a designated time and place. The dates and times of the meetings are published in the newsletter so members interested in attending or having issues should contact the Chairman with at least 3 days’ notice prior to the meeting. Article VI. Officers, Section 2. Elections and term of office stated, “The officers of the organization shall be elected, appointed or reappointed annually by the Board of Directors at a regular meeting of the Board of Directors” (String Music Program, 2015, p. 5). Regarding vacancies, it stated, “Vacancies may be filled or new officers created and filled at any meeting of the Board of Directors. Each director shall hold a single office as long as performance is satisfactory. However, two years would be the preference” (String Music Program, 2015, pp. 5–6). Furthermore, the by-laws indicated that board members may rotate into another position. Regarding term

limits, it stated, “Board members will be allowed to stay in a position for longer than two years only if no other parent expresses interest or is recruited” (String Music Program, 2015, pp. 5–6). In addition, Sections 5–16 provided information about each board member (Chairman, Vice-Chair/School Coordinator, Treasurer, Secretary, Registrar, Volunteer Coordinator, Workshop and Printing Coordinator, Fundraiser Coordinator, and Newsletter Editor) and identified their responsibilities. For example, Section 5. Chairman, stated, “The chairman shall be the principle executive officer of the organization and shall in general supervise and control all of the business and affairs of the organization” (String Music Program, 2015, p. 6).

Furthermore, Section 6. Vice-Chair/School Coordinator of the “String Music Program By-Laws,” indicated that this person works closely with and helps the chairman in the decision making process. “The school coordinator’s main responsibility is the organization of the recruiting process for new students. He/she will work directly with the school representatives assigned to each school and the teachers” (String Music Program, 2015, p. 6). Finally, Section 7. Treasurer, indicated that the treasurer is responsible for collecting, depositing, and disbursement of the program funds due to or payable by the organization. It stated, “Other duties include financial reports, bank records, filing tax forms, deposits, including payroll taxes, monitor and follow-up on tuition payments, preparing annual budget, and in general perform all duties incident to the office of treasurer” (String Music Program, 2015, p. 7).

The “Spring Concert Program Booklet” shared historical information about the program. It explained that in the summer of 1971, parents met who were concerned about the lack of funding to maintain string and band instruction in the district because the

instrumental programs of the district had been eliminated. Eventually, the district only reinstated only the band program. Therefore, the parents reinstated a string program that for 47 years has made violin, viola, and cello Suzuki-based string instruction available under the direction of a not-for-profit, parent-run board (String Music Program, 2018b).

The “Parent Handbook Policies and Procedures” indicated the program was a not-for-profit corporation established in the summer of 1971 as a parent-run program, for students, kindergarten through eighth grade. It stated, “When a failed bond issue eliminated funding for the district’s Suzuki-based string program, a group of parents worked with the district to establish an organization that would allow the program to continue in the schools” (String Music Program, 2012, p. 1). Therefore, for students attending the district schools and living within its boundaries, “Our purpose is to provide stringed-instruction, performance activities, and enrichment opportunities to the students.. . . Our parents and teachers work to foster the belief that all children have ability that can be nurtured and developed through teamwork” (String Music Program, 2012, p. 2).

The “School District Website” (n.d.-a) within the section, Parent Resources, provided information about the history of the program. It stated, “[The String Music Program] is a parent-run, not-for-profit corporation, formed in the summer of 1971 . . . The district provides the program with an administrative liaison, enabling the program to function within district guidelines” (The History section, para. 2).

These documents verified information about the string music program such as its history, purpose, and direction under a parent-run board. Names of the board members, their roles, and board meeting dates with locations and times were included. In addition, the “String Music Program By-Laws” (String Music Program, 2015) set forth the

foundation for the structure of the organization. This formal document indicated the purpose of the organization and the roles and responsibilities of the members who help to manage the program.

That while in many ways, my findings reinforce the suggestion in the literature regarding the organization and management of arts programs that there was no study that focused on a string music program at the school level. For example, Danielson (2002) defined school organization as how schools handle their resources of staff, space, and time to maximize student achievement. Danielson believed that how a school is organized should be determined by the staff and should support their goal for all students to succeed. In addition, all aspects of instruction need to reflect the values of the staff and what they want to accomplish to help promote student learning. She further emphasized that the school's organization should consider high-level learning for all students. High-level learning creates an organization in which students and their parents understand that the goal of the school is student learning (Danielson, 2002).

Regarding the management of a school's arts organization, Longley (1999) described that school districts typically have boards of education that provide a structured framework and environment to maintain strong arts education programs. Longley (1999) elaborated that it is not unusual for a board member to bring to the group some experience or appreciation of the arts, which can be beneficial to the arts programs in that district. For example, the members of the board have the potential to "support the development of plans to strengthen arts education, then apportion resources in accordance with the plan" (Longley, 1999, p. 11).

Similarly, Epstein et al. (2009, 2011) reinforced that a school needs to develop a strategic plan and engage stakeholders to meet the needs of the students and maintain strong educational programs. Epstein et al. (2009) acknowledged a framework with six key types of involvement for parents, families, and communities. Specifically, decision-making for the purpose of parent engagement through participating in parent teacher organizations to being a parent representative in school governance (Type 2). Epstein (1995) suggested that parent involvement at the decision-making level contributes to the success of a school.

Subtheme B: Suzuki instructional method (early age and parent involvement).

The findings from the interviews indicated the program is unique as the music teachers provide string instruction using the Suzuki (Mother-tongue) method. The responses from the adult contributors referred to the program as being unique because the music teachers provide string instruction using the Suzuki method. They felt this method of instruction allows a child to begin playing an instrument at an early age, such as kindergarten, and continue through the eighth grade. It was acknowledged that this program is beneficial because it naturally promotes parent involvement by providing a way for parents to become involved in the learning process. For example, having parents attend their children's classes helps with issues related to responsibility, completing assignments, and promoting a greater appreciation for what occurs during the school day. During private instruction and group lessons, the music teacher educates the parents on how to assist their children with home practice. Furthermore, parents have the responsibility to create a positive environment to help their child remain motivated and on task. In sum, the

teacher, parent, and child form a triangle that promotes a collaborative process when learning how to play an instrument.

The adult contributor responses, an observation of a repertoire class, and documents of the program provided a foundation for understanding the pedagogical method implemented by the teachers and parents of this program. As identified, the Suzuki instructional method encourages learning to play an instrument at early age with parent involvement.

Observation: Subtheme B: Suzuki instructional method (early age and parent involvement). I attended a “Repertoire Class” (group rehearsal) to gain an understanding of the unique instructional component of this Suzuki-based string instrumental program. The following is an account of a violin music teacher leading a parent education class for families who are new to the program. Although the class provided an overview of the program, the focus was on the philosophy of the Suzuki method.

Parents were invited to attend the first violin repertoire class of the year. The class took place in the multipurpose room at a middle school in the district. The teacher was ready to greet to them. She indicated that handouts were available on the stage. Parents walked in the room holding their child’s violin because the class incorporated basic instruction on how to hold the instrument and bow and this is what their child would be learning.

After looking around to see if the parents were seated, the music teacher warmly welcomed the parents. With a smile and chuckle, she thanked them for attending and enthusiastically provided an overview of the music program. She was excited to refer to the handouts, because they would be a great resource throughout the year. She explained

they provided important program dates and scheduling information. For example, when referring to the schedule, she indicated the dates and locations for repertoire classes were listed. She referenced some of the performance opportunities, such as “Solo Dazes” and the “Spring Concert.”

I observed her presentation of the Suzuki method of instruction to the parents. The teacher indicated the Suzuki method of instruction was used in this program. She explained the approach is based on a triangle with the teacher, parent, and student all working together to learn how to play the instrument. Therefore, she indicated that parents attend the lessons with their child to observe and take notes. The teacher stated, “The music teachers of program believe that by providing instruction to both the child and parent, the child will have a more positive and successful experience.” She referred to parent involvement as essential because it is important to assist with practice at home. She commented, “This way, everyone knows what’s going on.”

The teacher explained the philosophy of this method allows for participation at an early age. She acknowledged the way we learn music is the same way that we learn a language and learn how to speak. The teacher remarked, “A child learns how to speak by listening over and over to the parents. The child then imitates the words of the parent. It is built on repetition and includes listening, imitating, and practicing.” She called attention to the recordings of the musical pieces that students use when learning their music. She stated, “Students become familiar with the music as they listen and imitate, because this is a crucial process in the program.”

The final portion of the class involved having the parents practice on their child’s violin. The teacher commented, “It’s a good thing you are familiar with trying your

child's instrument." The teacher had them practice holding the bow and placing the violin in the proper playing position. The teacher remarked, "My arm looks like a capital L." She walked around the room providing assistance as the parents became more comfortable holding the instrument.

During this practice session, it was interesting to notice the parents were helpful and encouraging to each other. I heard one parent say to the parent next to her, "Do I need to tighten the hairs on the bow." The other parent replied, "Yes, this will allow you to make a sound on the violin as the bow goes across the strings." After the meeting, I heard one parent talking to another parent about her own musical experiences. She described how she learned how to play the piano at an early age using the Suzuki method. She commented, "I was five when I began the piano using the Suzuki method. I was excited to begin learning an instrument at this age. My parents attended my lessons and helped me learn at home." The other parent commented, "You're right, this does seem like a good time to start playing an instrument. I remember at the recruitment night performance listening to all the really young children who played so well, it was amazing."

The observation of this repertoire class reinforced the appropriateness of starting string music instruction at an early age with the parent being a vital part of the learning process. The teacher indicated the program begins in the early grades with the parent attending the lessons to assist with home practice. In addition, the teacher reviewed that listening to musical recordings at home is an important component when learning how to play the music. I believe it was valuable for the parents to practice on their child's instrument because they have the opportunity to experience what their child is learning.

In addition, I felt the class helped the parents become more familiar with the program and establish relationships with a music teacher and other parents from across the district.

Documents: Subtheme B: Suzuki instructional method (early age and parent involvement). These four documents, the “String Music Program Recruitment Letter” (String Music Program, 2016) (Appendix H), “Frequently Asked Questions for Beginners” (String Music Program, 2019) (Appendix I), “Parent Information Document” (String Music Program, n.d.-a) (Appendix J), and the “Parent Handbook Policies and Procedures” (String Music Program, 2012) provided parents with an overview and description of the Suzuki-based music program in the district.

The “String Music Program Recruitment Letter” stated, “The Suzuki method stresses that children learn through deliberate repetitive steps modeled by the music teacher. The parent aids this process by attending the lesson, listening, taking notes and then reinforcing the lesson concepts during at-home practices” (String Music Program, 2016, p. 1) An advantage of using this method indicated, “With parent help and involvement and early instruction, students are more likely to achieve a high level of performing ability” (String Music Program, 2016, p. 1).

The document, “Frequently Asked Questions for Beginners” (String Music Program, 2019) is given to parents who are new to the program to answer questions that are commonly asked when enrolling in the program. The topics included attending and scheduling of lessons, what is repertoire, what is the cost of the program, and how to acquire an instrument. Information was provided to help answer these questions. For example, an explanation of repertoire, indicated that about two times a month, students who are at the same level meet for a group class to reinforce and enrich materials learned

during the lessons. In addition, these classes provide an ensemble experience and further educate the parents to assist with home practice.

The “Parent Information Document” (String Music Program, n.d.-a) given to parents new to the program shared background information about the Suzuki method. The document emphasized that the founder of the Suzuki method, Dr. Suzuki, believed that all children have talent that can be developed at an early age. Dr. Suzuki’s approach to music education is known as the “Mother Tongue” method. Based on this method of instruction, the document referred to learning music as how young children learn to speak their native language as they listen, watch, and imitate others.

The “Parent Information Document” referred to the role of the parent and explained that the Suzuki method requires there to be a relationship between the teacher, parent, and student. It indicated that the role involves, “1. Learning the fundamentals of playing the instrument and how to take care of it. 2. Attending or making recordings of each lesson with the student, taking notes, asking questions, and practicing with the student at home” (String Music Program, n.d.-a, p. 1). The parent is responsible for providing both musical and emotional support. It stated, “4. Helping to create not only a music environment for the child, but also a total environment of affection, support, encouragement, and understanding” (String Music Program, n.d.-a, p. 1). In addition, the document shared that the teachers in this program often talk about the “Suzuki Triangle,” which refers to the child, the music teacher, and the parent.

The “Parent Handbook Policies and Procedures” provided the philosophy of the instructional method used by the teachers in the program. It indicated the program abides by the principles of the “Mother-tongue” education method, commonly known as the

Suzuki method. The document shared that Shinichi Suzuki developed this method of instruction because he felt that all children could learn to make music. It stated, “Suzuki observed that all children learn to speak their language fluently, at a very young age. The primary learning environment is the home where virtually every child is successful in learning to communicate” (String Music Program, 2012, p. 1). To elaborate, it indicated that as students begin learning how to play an instrument at a young age, parents are an important part of the experience. It further stated,

Dr. Suzuki as a violinist believed you could also learn how to play an instrument at an early age. He started children at the age of 3–5 instead of waiting until the tradition 9–10 . . . The parent plays a vital role. They are expected to attend lessons, actively work with their child at home, and provide a positive learning environment for their child in the home. (String Music Program, 2012, p. 1)

The understanding behind this philosophy was that by forming a relationship between the teacher and parent they are better able to assist the child reach their full potential as a musician.

The “Parent Handbook Policies and Procedures,” acknowledged several advantages of using the Suzuki method. One advantage stated, “Suzuki starts with young children. Music is ingrained as a routine part of life. The physical aspects of learning a stringed instrument may be learned more easily at a younger age” (String Music Program, 2012, p. 2). Another advantage indicated, “With parent help and involvement and early instruction, students are more likely to achieve a high level of performing ability” (String Music Program, 2012, p. 2). Within this document, the role of the parent was clearly

identified. For example, it indicated that it is essential for the parent to have communication with the teacher. It stated, “With careful observation and note taking, the parent can learn to help with bowing, fingering, posture, and stance In the beginning stages, parents can learn with their children so they may provide a home environment that encourages positive learning” (String Music Program, 2012, p. 3).

It is apparent the program makes available multiple documents to inform families about the method of instruction used to teach beginning string students in this school district. In particular, these documents described the philosophy of the Suzuki method. Furthermore, they reinforced the importance of establishing relationships among the teacher, parent, and child to reinforce learning in the home and school setting. It was refreshing to notice that within these documents, an emphasis was placed on the benefits of providing both musical and emotional support to help students reach their highest goals.

These findings resonate with literature that supported early exposure to music with an interest in promoting parent involvement in the school and home environment. Suzuki (1993) believed that young children could learn to play music on stringed instruments from an early age using the Mother-Tongue method. He believed that young child learned their native language in the home environment by mere absorption, simply from hearing that language. Therefore, the thought occurred to him that children could learn musical skills in a similar fashion. Moreover, in the Suzuki method, parents are an important part of the learning process. Kreitman (1998) indicated that the parents attend lessons to receive instruction to assist with practice. Kreitman acknowledged that Suzuki gave instruction for home practice and the role of the parent as teacher. Furthermore, the

role of the parent is to create the proper environment for instruction and be a motivating factor for learning to play an instrument (Kreitman, 1998).

A study conducted by MetLife (2012) examined the support between teachers and parents. The findings revealed how teachers and parents collaborate to provide high-quality student learning. Furthermore, parent engagement increased teacher satisfaction regarding their positions; hope among teachers, parents, and students regarding academic success; and positive relations between parents and teachers (MetLife, 2012).

In support of establishing a link between home and school organizations the Learning First Alliance (2018) have suggested that parents are involved in the learning process. They believed that a school is successful when it understands that teachers need support to accomplish their job as an educator and foster relationships between school and families to support students. They stated,

[T]o build authentic connections families are centered on a belief that all parents want the best for their children, and when provided the right invitations and opportunities, they can and do play roles that help their child's, and all children's success. (Learning First Alliance, 2018, p. 40)

This statement supported that by creating positive situations in the school environment relationships between teachers and parents are reinforced and strengthened. Furthermore, the national PTA addressed the importance of building family-school partnerships. To support students in the educational process, the PTA believes it requires parents, teachers, and the community working together (PTA, n.d.). Therefore, the National Standards for Family-School Partnerships (PTA, 2008) suggested that families should connect with school staff and the community to become active and aware of what

is taking place in student classes, communicate effectively to discuss the work of students, and collaborate with others to support learning at school and home.

Authors such as Patrikakou (2008) and Epstein et al. (2009, 2011) addressed the factors that affect parent involvement and improve communication between home and school. For example, they noted that communication is the major influence that affects the involvement of parents at home and school. In addition, communication promotes collaboration between family and school, builds a trusting relationship between parent and teachers, and increases parent participation in learning activities (Patrikakou, 2008). Patrikakou (2008, pp. 2–3) identified factors that influence parent involvement, such as (a) child characteristics and development; (b) beliefs and expectations; (c) parent, teacher, and student roles; and (d) policies. These factors validate the level of involvement required by the parents in this string music program. Similarly, Epstein (1995) defined parent involvement to include helping their children learn at home. Epstein et al. (2009) indicated that of the six types of involvement within schools, family, and community partnerships, Learning at Home (Type 4) suggested that families help their child with schoolwork at home. Furthermore, schools should provide families with information on how to support and encourage their child at home, understand the skills being taught, and recognize their child as a learner. As a result, students would view their parents in the role of a teacher and teachers would gain satisfaction with the level of involvement and support from the families (Epstein et al., 2009).

To support an early age exposure to music, Longley (1999) found that a key factor when rebuilding a system-wide strong arts programs should take into consideration starting instruction when children are young. Longley (1999) stated,

Moreover, in some art forms such as instrumental music, a long period of time is needed for students to achieve even a basic level of proficiency. If such instruction is not begun in elementary grades, a district will not have quality programs at the secondary level. (p. 13)

To concur, Kraus and Chandrasekaran (2010) reported that music training should begin at an early age, which is accomplished only in a school setting. Furthermore, the researchers reported that learning to play an instrument from an early age can help the child to process sounds better. In addition, Hallam (2015) believed it is important to start music making at an early age and if continued over an extended period of time is to a student's advantage. NAMM and Grunwald Associates LLC (2015), from a survey of teachers and parents, supported expanded music education programs. The findings indicated there should be an opportunity for children to learn to play a musical instrument beginning in the elementary grades.

Subtheme C: Lead teacher serving as program manager. The findings from the interviews indicated that the parent-run board designated a music teacher as the lead teacher within the organizational structure of the music program. The responses from the adult contributors indicated that the program has been around for a long time and it runs effectively with the lead teacher handling the day-to-day operations of the program. The lead teacher attends parent-run board meetings, deals with the administrative aspects of running the program, is involved, and knowledgeable about the whole program. For example, she is helpful because she takes the time to meet with building administrators so that all of them have an understanding of the space requirements in the building and the coordinating of schedules. The lead music teacher added that she represents the music

teachers and the program when collaborating with the school district in terms of the entire organization of the program. Several of the adult contributors acknowledged her level of confidence, dedication to the program, enthusiasm, and her ability to build meaningful relationships. Furthermore, the adult contributors expressed their desire to meet her expectations for success of the program.

To support the findings from the adult contributors, the following summaries of various observations demonstrate the lead teacher in the role of a manager to promote this music program.

Observations: Subtheme C: Lead teacher serving as program manager. While observing multiple events of the program, “Fall Recruitment and Registration Event with Performance,” “Repertoire Classes and Orchestra Rehearsals,” the “Spring Concert Dress Rehearsal,” and “Fiddle Fest,” it became apparent that the lead teacher was knowledgeable, approachable, organized, and passionate about the organization. Trained in the Suzuki method of instruction, she clearly articulated the philosophy of this method and how it is implemented in this program. At meetings throughout the year, such as the “Fall Recruitment and Registration Event with Performance,” she led discussions with families on how this method of instruction is appropriate for young children. To support learning at this age, she emphasized the parent, teacher, and child learning triangle. Furthermore, after a meeting with the parents, I observed her talking with a music teacher to discuss what materials should be available to parents to further provide guidance about their role in the Suzuki method.

At several “Repertoire Classes and Orchestra Rehearsals” the lead teacher was visible to provide directions to rooms and answer questions from parents and students.

She was seen moving around the school arranging posters of student schedules, gathering music stands for rehearsals, and providing guidance to the other music teachers and parent-run board members. In addition, I noticed the lead teacher was a respected presence at rehearsals and performances. For example, she assumed the role of conductor for a music teacher on maternity leave. During a rehearsal with the Reading Orchestra (beginning orchestra) the students were excited to work with her and responded to her clear musical directions about phrasing and expression. The students kept their eyes focused on her hands and body language while conducting. They responded to her gestures as they began playing the piece at the same time and played more quietly when she lowered her hands and bent down in posture. Differences in how they played their music by maintaining a steady beat and the additions of dynamics were a direct result of her engaging the students and providing effective instruction and continuous feedback during the rehearsal.

In addition to weekly “Repertoire Classes and Orchestra Rehearsals,” I observed program events such as a dress rehearsal and “Fiddle Fest,” a final informal performance of the year. With both events, I was attentive to the role of the lead teacher. First, during the dress rehearsal for the “Spring Concert,” she attended to numerous details and stayed focused using the 4-hour rehearsal wisely. She quickly moved around the theater to problem solve and make the rehearsal more efficient and productive. For example, I watched her work with music teachers, students, and parent volunteers to carefully plan how the youngest students would go on and off the stage safely. Second, during “Fiddle Fest,” the last performance involving all of the students, she served as emcee and enthusiastically announced each piece of music. In addition, she engaged the audience by

having them clap along to the beat during a lively piece. Before the close of the performance, she took the time to acknowledge individuals within the organization including the parent-run board members, music teachers, parents, and students, because they all contributed to the success of the program.

These observations illustrated the lead teacher's ability to effectively help manage the events of the program. In addition, her knowledge of the Suzuki method of string instruction supported the mission and goals of the program. Furthermore, she demonstrated her ability to communicate and collaborate with the adult contributors, students, and community members to help the program thrive. I was impressed that she gained the respect of others, as a manager within this organization.

The findings from the adult contributors and observations were further strengthened by literature. The literature discussed the themes that emerged in the study that were not focused specifically on a string music program.

Within the management of an organization are individuals who are in positions of authority and who serve in leadership positions, such as a manager. The primary focus of management is to direct the organization to support the mission and goals. Nickels et al. (2010) defined management as "the process used to accomplish organizational goals through planning, organizing, leading, and controlling people and other organizational resources" (p. 179). Furthermore, leadership is defined as a "the process whereby intentional influence is exerted over other people to guide, structure, and facilitate activities and relationships in a group or organization" (Yukl, 2013, p. 2).

According to Morgan (2014) a leader is someone who is a manager and has earned that position from others in an organization. In addition, a manager should possess

foundational principles or traits such as (a) serves as a leader, (b) paves the way for success by leading from the front, (c) leads others by example, (d) realizes the importance of sharing information and collective intelligence, and (e) recognizes others and provides feedback (Morgan, 2014, pp. 91–92). Day et al. (2010) reported there are 10 strong claims about successful school leadership. For example, they described a leader as having a student-centered perspective who focuses on the curriculum, developing relationships within and outside the school community, and creating learning environments that foster teaching and learning and teacher quality (Day et al., 2010, pp. 4–7).

Within districts with successful arts and music programs, Longley (1999) identified staff such as superintendents, district arts coordinators, and building-level leaders as assuming leadership positions. She recognized that many of these individuals have worked in the district or school for many years. Longley further elaborated that remaining in a leadership position for a long period is critical for accomplishing educational goals. According to Longley (1999) the value that a community places in the arts is an important factor in supporting arts education in schools. Leaders of a school believe that wide-spread agreement is a key to stability. Longley remarked, “Superintendents and principals who enjoyed healthy relationships with the board and influential segments of the community had the freedom and time to pursue their educational visions” (1999, p. 12). However, she cautioned that changes in leadership, due to a variety of circumstances, may result the inability to maintain arts programs (Longley, 1999). Therefore, research has indicated that leaders are important members within an organization.

The Learning First Alliance (2018) included distributed leadership as a common element among successful schools. It indicated that successful schools support leadership responsibilities that are shared among those in the school and community and encourage teacher leadership. The teacher leader assumes a role in instructing, observing, providing feedback to others, working with teachers and staff on a variety of activities, and being part of the decision making process. Furthermore, teacher leaders are a critical factor in forming relationships with community organizations and families (Learning First Alliance, 2018).

Synthesis and interpretation of Theme I findings. From my perspective, the findings from the sources of evidence and supporting literature from Theme I, Organizational Structure, demonstrated how a parent-run board is successful in supporting a string music program within a public school setting. After reviewing and analyzing the subthemes, I was amazed with the tremendous amount of parent involvement needed in the organization and management of this program. It was evident that the parents on the board understood the mission of the program and were dedicated to fulfilling the requirements within their defined roles. Regarding the process of adding members, a comment was made by a member of the board. She believed there is a need to establish an election process and define term limits of members. However, in reviewing the “String Music Program By-Laws,” (String Music Program, 2015) (as presented in Chapter Four, Figure 2, String Music Program By-Laws), Article VI. Section 2. Election and term of office, (as previously addressed in Subtheme A: Parent-Run Board Overseeing District String Music Program), the board does have an established protocol. Therefore, I recommend that these issues be included as a discussion item in a

future board meeting. If action is needed, it may be helpful to use the resource of the Illinois Association of School Boards (IASB) to review procedures regarding the effective functioning of school boards. For example, IASB provides guidelines and information about the qualifications and recruiting of school board candidates (Illinois Association of School Boards, 1999–2019).

Because this organization endorsed the philosophy of the Suzuki method of instruction, the parents are essential in reinforcing the concepts taught during the lesson when practicing at home. From my experience as a music educator, this is not a traditional method of instruction used in a public school setting. I found it remarkable that the parents readily supported the concepts of students beginning music instruction at an early age and the requirement of parents' participation in attending lessons and helping with home practice. Furthermore, it was evident that the adult contributors showed a great appreciation of the learning triangle, which encourages communication and facilitates collaborative relationships between teacher, parent, and child.

In addition, within the organizational structure, I believe the lead teacher is a vital member in managing the program. The responses from the adult contributors, observations, and literature supported my viewpoint of the necessity of designating a lead teacher to maintain the success of the music program. Moreover, this music teacher, who serves as a lead teacher, has the credentials and vast experience with the Suzuki method to qualify her for this position.

Finally, as an educator and parent with a child in the program, parent involvement is of particular interest to me. I recommend that schools continue to find ways to actively incorporate parents as a component of their child's education. I believe that parents want

to become involved in their child's education. In this program, I have taken my role as a parent in the learning process seriously. During lessons with my children, I have taken notes and observed the teacher providing instruction to provide guidance and motivation with home practice. From my experience as a music educator, children are more successful with their musical and emotional growth when parents are involved in their child's instruction. After reviewing the findings, which emphasized high level of parent involvement, it gave me a clearer picture of the value of their contributions to the organizational structure of the parent-run board and their influence on the success of the program.

Theme II: Funding of the program requires collaboration.

Subtheme A: Financial sources from district and tuition. The findings from the interviews indicated the program is funded from district and tuition sources. The responses from all adult contributors showed they feel the funding structure is a collaborative effort because funding comes from both the district and the families involved. Because of this unique arrangement, the program is able to continue in the district. The responses referenced the importance of funding because there are multiple financial requirements needed to effectively run the program. In addition, funding of this program is partially covered by the district and parent tuition because this financial arrangement allows the program to function to the best of its ability. For example, the district would not be able to support this program without the help of parent tuition and parents would not have access to a string music program due to the cost factor of this education. Finally, deep appreciation was acknowledged for the success of the recent

renegotiation between the district and the music program. This financial agreement continues to meet the needs of the program and provides an increase in teacher salaries.

Triangulation will be evidenced by the responses from the adult contributors and the following documents of the program.

Documents: Subtheme A: Financial sources from district and tuition. These three documents, the “String Music Program By-Laws” (String Music Program, 2015) (as presented in Chapter Four, Figure 2, String Music Program By-Laws), “String Music Program Recruitment Letter” (String Music Program, 2016) (Appendix H), and “Parent Handbook Policies and Procedures” (String Music Program, 2012), supported the adult contributor responses regarding the collaborative funding structure of this program. These documents of the program indicated the program is partially funded by the district, with remaining funding from tuition paid by the members. In addition, they shared information about the funding of the program, the fees, and the payment structure.

The “String Music Program By-Laws” (String Music Program, 2015) Article III, Sections 1 and 2 addressed Membership and Fees. Section 1. Members, indicated any parent or guardian enrolled in the program, is granted rights of membership. Section 2, Fees, indicated that members are required to pay a fee to participate in the program determined by the members of the program board.

The “String Music Program Recruitment Letter” stated the string music program is partially funded by the school district with the remainder coming from tuition paid by the members. To provide specific information, “Tuition fees for beginning students are \$235.00 per semester. The two semesters are September–January and February–May.

Tuition covers the cost of the individual as well as the repertoire lessons” (String Music Program, 2016, p. 2).

The “Parent Handbook Policies and Procedures” (2012) indicated that registration forms are given to current program member during the summer. It stated, “Tuition rates, due dates, and alternative payment schedules are provided on the registration. Payment must be received prior to the teacher scheduling a lesson” (String Music Program, 2012, p. 9). Regarding new students, they are enrolled in the program following the “Daytime Tours” and “Fall Recruitment and Registration Event with Performance.”

These documents verified information about the financial details regarding the enrollment of a child in this program. The music program by-laws addressed the membership and fees. Other documents of the program given to parents provided information about the specific fees and payment structure.

Because there are financial requirements for this music program, literature was reviewed pertaining to the funding of schools’ arts and music programs. According to NAMM and Grunwald Associates LLC (2015) survey, both teachers and parents felt very strongly about music education programs in schools and limiting or eliminating these programs has not been well received. “Funding is one of the top requirements for a quality music program, according to both teachers and parents” (NAMM & Grunwald Associates LLC, 2015, p. 3). To further elaborate, the survey reported that teachers and parents commented that budget cuts in music are harmful to students, and music education is not equally funded with other core subjects. In addition, schools reported using outside funding to compensate for budget decreases and charging fees for extracurricular arts activities (NAMM & Grunwald Associates LLC, 2015). Although the

topic of art programs related to funding is widespread, no literature was found to support a unique financial structure based on partial funding from district and parent tuition for maintaining a public school elementary string music program (kindergarten through eighth grade).

Subtheme B: Additional sources of funding (fundraising and scholarships). The findings from the interviews indicated the need for fundraising efforts to assist in covering the costs of the program.

The responses from the adult contributors acknowledge that additional sources of funding from fundraising and scholarships help to lower tuition costs. All adult contributors felt that fundraising was necessary to help with the financial concerns of maintaining the program within the school district. For example, fundraising events help raise money to pay guest music teachers who present at clinics. However, one music teacher indicated there are fundraisers to help reduce the amount of parent tuition although they are minimal. Furthermore, additional sources of funding create opportunities for students to receive scholarships and attend summer music camps.

Triangulation from responses provided by the adult contributors, an observation of a fundraising event, and documents of the program supported that additional sources of funding are critical for the continuation of this program.

Observation: Subtheme B: Additional sources of funding (fundraising and scholarships). I attended a “Raffle Fundraising Event” as part of the “Spring Concert” to gain an understanding of how the program acquires additional sources of funding. Furthermore, this event illustrated how the adult contributors worked together collaboratively, along with members of the community, to accomplish a successful

fundraising event. This raffle fundraiser showed how the members of the board created opportunities to raise money for the program. By working together, members of the board, parent volunteers, and donors within the community made it possible to raise additional funds. For example, these additional sources of funding helped to provide for families requiring financial support.

At the “Spring Concert,” large tables were beautifully displayed with items from 45 donors. These were given by individuals and local businesses. For example, raffle items included photographs taken by one of the music teachers; gift cards from local restaurants for items such as pizza, ice cream, and bagels; and tickets for concert events. Before the concert began, board members and parent volunteers were busy selling tickets and assisting with the raffle. As I approached the tables they were surrounded by people looking at the items being raffled. As a young person was placing his ticket in the container he said, “I really hope I win the concert tickets to the orchestra performance.” In addition, I heard a parent volunteer say to another, “This event certainly involves a lot of work, but it is worth all the effort, as it raises money for the program.” In response to this comment, another parent volunteer smiled and nodded her head, “yes.”

This fundraising event was popular because it not only raised money for the program but also brought excitement to those attending the concert. During the set changes of the concert, silence was heard throughout the theater, as the Chairperson of the board announced a few of the winning names. Following the concert, board members and parent volunteers were busy distributing the items to the winners. I heard one parent say, “It was worth all the tickets I purchased for the raffle. My son won the photograph

taken by his orchestra teacher. This will be a great way for him to remember his wonderful experience in the program.”

This observation of the “Raffle Fundraising Event” as part of the “Spring Concert” provided me information about the financial structure of this program. It clearly illustrated how additional sources of funding are obtained to help financially support the program. Furthermore, this observation provided an example of the collaborative efforts among board members, parent volunteers, music teachers, and the community to accomplish a successful fundraising event.

Documents: Subtheme B: Additional sources of funding (fundraising and scholarships). These eight documents, the February and October “String Music Program Newsletters” (String Music Program, 2017a, 2017b), “String Music Program Board By-Laws” (String Music Program, 2015), (as presented in Chapter Four, Figure 2, String Music Program By-Laws), “J. D. Scholarship Fund” (String Music Program, 2017a) (Appendix K), “J. D. Summer Music Camp Scholarship Application” (String Music Program, 2017a) (Appendix L), “Parent Handbook Policies and Procedures (String Music Program, 2012), February “Minutes from Parent-Run Board Meeting” (String Music Program, 2018a), and “String Music Program Budget” (String Music Program, 2015-2016) reinforced information regarding fundraisers and scholarships as presented in the findings from the interviews and an observation of a fundraising event. In addition, they provided information pertaining to additional sources of funding for the program.

The October “String Music Program Newsletter” publicized information pertaining to the Manna gift cards as a fundraiser. It stated, “[The String Music Program] is happy to be able to offer the Manna gift certificate sales. Manna is a tuition reducing

fundraiser where 50% of the profit goes toward tuition credit on your winter invoice” (String Music Program, 2017b, p. 5).

The February “String Music Program Newsletter” also published details regarding fundraising. It noted concert and raffle tickets, raffle donations, and a donut sale as fundraising events for the upcoming “Spring Concert.” For example, the fundraiser coordinator on the board asked families to contact her if they were able to help with the raffle:

Spring concert is right around the corner and we are busy getting some great raffle prizes ready, but we could use your help. If you have a business or know someone that does and would like to donate an item contact . . . [the string music program] is a 501(c) (3) organization so gifts are tax deductible. (String Music Program, 2017a, p. 5)

Furthermore, it indicated that raffle ticket prices were able for “\$1/1, \$5/6, and \$10/13” (String Music Program, 2017a, p. 5). Selected raffle items were available for \$5 and could be purchased during rehearsals and prior to the beginning of the “Spring Concert.”

Pertaining to a scholarship and fundraising efforts, the “String Music Program By-Laws” under Article VII, Committees, Section 1. Committees of Directors, acknowledged the J. D. Scholarship Fund, “This account will be funded through annual budget allocations, private contributions, and 5% of profits from all fundraisers” (String Music Program, 2015, p. 9). Information about fundraising is also included in this section. It stated, “Tuition-reducing (fee) fundraisers should be offered whenever possible i.e. Manna. Any profit received from tuition-reducing fundraisers will be deducted

directly from participating students' tuition or fee for the next semester" (String Music Program, 2015, p. 9).

"The Parent Handbook Policies and Procedures" noted, "Limited funds are available to provide financial assistance for members. Members going through financial difficulties should contact the treasurer for information on this assistance" (String Music Program, 2012, p. 7). More specifically, it acknowledged the J. D. Scholarship Fund established in 1991 to assist with attendance at summer music camps. Furthermore, it stated, "the board is constantly looking for new scholarship opportunities to offer to our students" (String Music Program, 2012, p. 7). It noted that these opportunities will be announced in the program newsletter. Regarding fundraising, the handbook indicated that fundraising programs are available to help lower tuition and provide scholarship funds. The fundraising chairperson works with parent volunteers to offer tuition-reducing fundraisers. About the money that is collected, it noted, "Profits from these events will be subtracted from the individual's tuition for the next semester. Profits earned beyond one semester's tuition will be applied to the following semester" (String Music Program, 2012, p. 8).

The February "String Music Program Newsletter" (String Music Program, 2017a) provided information about the J. D. Scholarship. The scholarship is available to all students in the program. Detailed information about the application process is provided along with the summer music camp scholarship application.

After reviewing the February "Minutes from Parent-Run Board Meeting," I found additional information pertaining to fundraising and scholarships. Regarding fundraising efforts, it indicated a pie fundraiser is still being arranged and a local restaurant

fundraiser will possibly take place with the “Fiddle Fest” event. Pertaining to scholarships, it indicated that the board will collect for J. D. Scholarship Fund at the “Spring Concert” and will offer three students \$200 awards to attend summer camps. In addition, it stated, “Need based scholarship are not always used. Many requests from new students but only offer for current students” (String Music Program, 2018a, Fundraising, para. 6).

The “String Music Program Budget” (String Music Program, 2015–2016) provided figures for the 2014–2015 and 2015–2016 proposed budget. For example, under the category of Fundraising: Voluntary Contributions remained at \$900, “Spring Concert” went from \$7000 in 2014–2015 to \$7600 2015–2016 proposed, and Miscellaneous Income went from \$900 in 2014–2015 to \$950 in 2015–2016 proposed.

These documents gave me a greater appreciation of the additional sources needed to support this program. For example, fundraisers are organized for family participation to reduce the cost of tuition. To support the costs of the program, fundraising opportunities included giving donations at time of registration and purchasing raffle tickets prior to the “Spring Concert.” Furthermore, scholarships are available for summer camps and families in need. However, the minutes from a parent-run board meeting indicated that available scholarship money is not being used by parents with students who are currently enrolled in the program.

When analyzing the data from the interviews and documents, a discrepancy was found regarding obtaining additional funds. For example, the adult contributors did not mention that donations could be made to the program as another source of funding.

However, the document October “String Music Program Newsletter” referred to the voluntary donations that had provided at time of registration. It indicated,

Dear [String Music Program] Families,

The [String Music Program Parent-Run Board] would like to thank all of the families who so generously included a voluntary contribution along with your fall payment. These donations of \$10, 20 or even 30 really do help. Since there are so many other school organizations doing fundraising, this is hugely helpful to our group. So, thank you for your support. If you didn’t make a voluntary contribution but would like to, it is not too late. A contribution of any amount would be welcome and appreciated. . . . As always, questions can be directed to our Treasurer.

Thank you again for all of your support. Sincerely, [String Music Program Board]. (String Music Program, 2017b, p. 5)

These findings concurred with the literature, as Longley (1999) acknowledged that almost every district supports their arts programs from additional sources of funding. Longley stated, “Fundamental support must come the regular school district and school budget, but the strongest districts further enliven their programs with supplemental funds” (1999, p. 10). She made reference to these supplemental funds coming from grants, volunteer services that are contributed, and materials needed such as equipment and supplies. Longley, in her research, presented the profiles of schools with strong arts programs. Among these profiles, included examples of schools that found ways to obtain funding for their arts programs. Referring to a school in New York, Longley (1999) reported, “Manhattan’s Upper West Side has succeeded in keeping the arts alive in

schools. The concerted fund raising efforts of district parents has been one major factor” (p. 46). Another school district in Arkansas has shown how the community helps to financially support the arts program in their district. This was evident by citizens in the community establishing an education endowment. “In creating the endowment, which is dedicated to funding innovative programs beyond the scope of the district’s financial resources, the founders stated their belief that the fine arts are core subjects” (Longley, 1999, p. 48). Also, in a Pennsylvania school district, a collaborative effort regarding funding took place between the district and a company. As a result of grant writing efforts, additional funding for their arts programs was received from Heinz Company (Longley, 1999, p. 47).

Synthesis and interpretation of Theme II findings. A synopsis from the adult contributors’ responses and the documents from Theme II, Funding of Program Requires Collaboration showed the program is funded by a unique financial structure. Sharing the cost between the district and parent tuition is a strength of this programs because it provides a string music education for their children within the school setting. As an educator and parent, it was striking to discover this unusual way of funding a music program. I have not observed this financial structure in any other school district or found it in a review of the literature.

Within the findings, it was apparent that successful communication and collaboration took place among the chairperson of the parent-run board, fine arts coordinator, and the school district board of education regarding a recent contract renegotiation. I was delighted that the board of education agreed with the requests of the parent-run board that resulted in a salary increase for the music teachers. This example

helped me to answer my research question of how the collaborative efforts of the adult contributors influence the organization and management of a string music program in an elementary public school district under the direction of a parent-run board. I concluded that the amount of parent volunteers assisting in the many functions of the school helps the management of the program to keep the cost at a minimum for the district and parent tuition.

Although the funding of the program is successful under the collaborative agreement with the district and parent financially supporting the program, it remains an ongoing task to keep it affordable. Nevertheless, a few adult contributors indicated that some people would be unable to participate in the program. Hopefully, this finding would encourage the board to explore funding possibilities from sources outside the program such as grants, corporations, or under the Every Student Succeeds Act of 2015 (ESSA), specifically those under Title 1, Part A, which allows for flexible spending in arts education programs. In a review of the literature it is common for districts to support arts programs from additional sources of funding (Longley, 1999).

A review of the findings indicated that fundraising events are used to supplement parent tuition and costs related to the program. However, one adult contributor felt that fundraising events were minimal. Therefore, I suggest that by seeking information from arts organizations and other school programs, they could consider additional ideas for fundraising events. In addition, the program does offer scholarships to reduce tuition fees and provide financial assistance for activities such as summer music camps. However, it was identified in a document that some of the scholarships were not always used. Therefore, I suggest to maximize the use of these funds, information regarding the

availability of these scholarships should be reinforced at the time of registration, at program events, and in newsletters. It was astonishing to me that a family with a deep appreciation for the program established a scholarship fund to provide financial support to families in need. As financial concerns remain a reality, organizations need to remain aware of the necessity to maintain a strong financial foundation.

Theme III: Program successes.

Subtheme B: High-quality of music staff. The findings from the interviews indicated that the program is being taught by high-quality music staff. The responses from the adult contributors provided an overview of the quality of the music teachers. The responses showed that the quality of the music staff contributed to the success of the program. For example, the teachers were dedicated, positive, and knowledgeable. They provided outstanding services. The communication process was excellent. A district administrator believed that he was able to communicate with them and felt they were friendly and positive. In addition, parents indicated that they were impressed with their qualifications. Finally, the music teachers recognized they worked well together and the strengths of each other were used to provide high quality instruction to the students.

The information from the adult contributors, an observation of an orchestra rehearsal, and documents of the program provided triangulation for the theme of high quality of music staff.

Observations: Subtheme B: High quality of music staff. The following observations provided evidence to support the responses from the adult contributors that the high quality of music staff was considered a success of the program. These findings were reinforced by my observations of several group classes “Repertoire Classes” (group

lessons), “Orchestra Rehearsals,” and the performances, “Spring Concert” and “Fiddle Fest.” In this program, the music teachers assume various roles, such as leading repertoire classes and conducting orchestra rehearsals. During these repertoire classes and orchestra rehearsals, the teachers demonstrated they were well-prepared, dedicated, positive, and gave clear, concise directions to the students.

To provide an illustration of an orchestra rehearsal, I attended a rehearsal of the Sinfonia Orchestra (middle level orchestra requiring a student audition) at the beginning of the school year. I noticed the teacher entering the room with a high level of energy. He walked in quickly with a smile on his face and immediately greeted the students with, “How is everybody doing? Remember, music is the gift that keeps giving.” He began the evening rehearsal by passing out folders to each student. He then reminded the students of their responsibilities while participating in the orchestra. For example, he suggested they pay attention, look up at the conductor to watch the beat, and listen to cues from other instruments.

During the rehearsal, it was interesting that he used the following analogy to engage the students. He began the analogy by asking the question, “I love reading about dog sledding. Do any of you like dogs?” I noticed that many of the students smiled, raised their hands, and shouted, “Yes.” He explained how the dog pack has an alpha dog or leader dog. This dog helps to guide the other dogs. To refer to the members of an orchestra, he commented the first player of each section is also a leader. They are like the alpha dog who keeps the rest of the section together. He remarked, “There are opportunities to become leaders in this orchestra, but this role comes with

responsibilities.” He further explained that fulfilling these responsibilities will help to accomplish the goals of the ensemble and remind the orchestra members do their best.

For the remaining portion of the rehearsal he worked with the students on various musical concepts, such as rhythm and melody. For example, he took a considerable amount of time to work on rhythm. As the students were beginning to learn a new piece of music, he asked, “What is the first thing you do when you get a new piece of music . . . get the rhythm.” Within their sections, all of the students took turns loudly clapping and speaking the rhythm of their part, “1 and 2 and . . .” I was amazed to hear how quickly the students learned these tricky rhythms.

At the end of the rehearsal, it was obvious the music teacher was pleased with the work that had been accomplished by the orchestra members. He acknowledged they rehearsed two complicated pieces of music. As the students and parents were leaving the rehearsal, the music teacher was approached by students and parents. One student told the teacher, “I will bring this music to my lesson during the week to improve my counting and rhythm.” A parent remarked, “You really worked well with the students. Wow, I cannot believe the difference in the quality of their playing from first beginning the piece to the last run through.”

Regarding the high-quality of music staff, it was wonderful to see that during the “Spring Concert” and “Fiddle Fest” the music teachers were acknowledged and thanked by the parents, students, colleagues, and members of the community for their dedication to the program and years of providing wonderful musical instruction. For example, the music teachers were recognized on stage at the close of the “Spring Concert.” After each teacher’s name was announced, they were presented with flowers while audience

members clapped to show their appreciation. At the close of the concert, I noticed parents and students approach the teachers with cards and flowers. In fact, I heard one grandparent say to their grandchild, “Wow, that was great. Your teacher certainly taught you a lot and had you work hard this year. Look what you were able to accomplish.”

During the final performance of the year, “Fiddle Fest,” a presentation was made by the parent-run board members and the lead teacher to acknowledge a music teacher, MT 2, who was retiring from the program. They indicated he had been a teacher in the program for approximately 35 years. The audience immediately participated in a standing ovation following the presentation. As part of the celebration, parents, students (current and former), and members of the community collected years of accumulated pictures and heartfelt cards. A parent took on the initiative of compiling these items into an album as a remembrance of his dedication to the program. It was obvious that many parents and students reflected on the high quality of his teaching and wonderful dedication to the program. As one student was leaving the performance, I heard him say to father, “I will sure miss him, he was an excellent orchestra director.”

These observations provided me insight about the high-quality of teaching staff. During the observation of an orchestra rehearsal, I gained a glimpse of the teacher’s ability to engage the students in preparing for a performance. As an experienced music teacher, I was impressed with the rapport he established with the students and how he motivated them to reach their highest level of playing. In addition, it was obvious that the teachers were recognized by other adult contributors, students and families in the program, as well as members of the community, for their high quality of teaching and longevity in the program. For example, the teachers were presented with albums and

flowers by students to show they were admired and how they contributed to the success of the program.

Documents: Subtheme B: Subtheme B: High quality of music staff. These three documents, the April/May “String Music Program Newsletter” (String Music Program, 2018c), “Spring Concert Program Booklet” (String Music Program, 2018b), and the “String Music Program Recruitment Letter” (String Music Program, 2016) (Appendix H), provided information to inform the parents regarding the high quality of music staff in this program.

The April/May “String Music Program Newsletter” celebrated the accomplishments of a teacher in the program. To acknowledge the talent and dedication of a retiring music teacher, MT 2, who had taught in the program for more than 30 years, the following note was written on behalf of the music teachers and parent-run board members. It stated,

The positive impact he has had on the lives of so many of our students over his many years of teaching is a wonderful legacy. We have all benefited from his wonderful talent as a teacher, conductor, and arranger. He will be greatly missed. (String Music Program, 2018c, p. 1)

This message included information to indicate that along with being a music teacher in the program he also was experienced as a conductor and arranger.

The “Spring Concert Program Booklet” contained biographies of the music teachers including what instrument(s) they played, their participation in musical ensembles, and their educational background and experiences. For example, the biography of the music teacher who was retiring from the program, MT 2, indicated he

held undergraduate degrees in philosophy and music education and a master's degree in music. In addition, it listed his experiences as a graduate assistant in the Suzuki program, orchestra director at various public school districts, instructor at the university level, and his multiple guest clinician work and musical performances. It noted, "He has appeared as a violinist on live radio stations WFMT & WCRX, on television in "The Untouchables," and at the Steppenwolf Theatre in "A Clockwork Orange" (String Music Program, 2018b, p. 5).

In addition, the "String Music Program Recruitment Letter" indicated the teachers are qualified to teach string instruction using the Suzuki method. It stated, "Lessons are held at each of the schools with one of the certified music teachers, each trained in the Suzuki method" (String Music Program, 2016, p. 2).

These documents provided a rich description of the music teachers' qualities and dedication to this program. For example, the documents contained material that validated their qualifications to teach using the Suzuki method. In addition, their biographies indicated their educational backgrounds and vast experiences as performing artists.

Coupled with the responses of the adult contributors, observations, and documents, the literature provided compelling evidence of the need for highly-quality music staff. Hallam (2015) suggested that for students to benefit from their musical experiences, particularly in the area of social and emotional development, the music staff should be of high quality. NAMM and Grunwald Associates LLC (2015) stated, "Both parents and teachers have high standards and expectations for quality music programs, especially the importance of competent, certified teachers" (p. 3). Furthermore, "Topping the list of important factors is the quality of teachers, which is key to overwhelming

majorities of teachers (93%) and parents (86%)” (NAMM & Grunwald Associates LLC, 2015, p. 10). As indicated in *The Elements of Success: 10 Million Speak on Schools That Work* a quality education is supported by quality teaching staff. “Successful schools thrive, in large part, because they are staffed with outstanding, caring educators, including teachers . . . “who are well-educated, well-prepared, and well-supported” (Learning First Alliance, 2018, p. 9).

Subtheme D: Music education accessible for students. The findings indicated that the adult contributors recognized the need to provide an opportunity for students in schools to obtain a music education. The responses from the adult contributors acknowledged that this program offers an education in string instruction. For example, students are provided with private instruction on violin, viola, or cello. They appreciated that it is held in a school setting during the day and is convenient because it eliminates traveling to another location. Due to the accessibility of the program in the district, a parent commented she was able to have all three of her children participate in a music program.

Triangulation will be based on the responses from the adult contributors and the following documents of the program.

Documents: Subtheme D: Music education accessible for students. These three documents, the “String Music Program Board By-Laws” (String Music Program, 2015) (as presented in Chapter Four, Figure 2, String Music Program By-Laws), “String Music Program Recruitment Letter” (String Music Program, 2016), (Appendix H), and information found on the “School District Website” (n.d.-a) indicated that the opportunity to participate in a string music program is available to students in the district.

The “String Music Program Board By-Laws” (String Music Program, 2015) Article II. Purpose, Section 1, indicated the program provides string instruction (violin, cello, or viola) to the students in the schools of the district and those living within the district boundaries. In addition, the “String Music Program Recruitment Letter” informed parents there is a music program for stringed instrument instruction available to the students in the district. The program exists for students attending public, private, or homeschool within the district boundaries. It further elaborated that the program is a nonprofit, parent-run organization that emphasizes the Suzuki method on instruction. It noted, “We are most fortunate to have this program as part of our school experience” (String Music Program, 2016, p. 1).

The “School District Website” (n.d.-a) also has information that students in the district have the opportunity to learn how to play a string instrument starting in kindergarten. Within the Parent Resources section, information about the program philosophy, history, role of parents, string instruction, tuition information, and what the tuition covers is included. For example, the activities for the program include weekly lessons, bi-weekly group lessons, solo performances, and formal and informal concerts. More advanced students have the opportunity to participate in one of the three orchestras of the program.

The documents reinforced to the parents the purpose of this program is that it is available to students within the boundaries of the district. The documents further elaborated that the program uses the Suzuki method of instruction. Furthermore, it is noted that information about this program can be found on the “School District Website” (n.d.-a) listed under Parent Resources.

Findings from research revealed the necessity of providing a music education in schools. NAMM and Grunwald Associates LLC (2015) indicated that teachers and parents viewed having access to music education as necessary for their students and children. “On average, students have had only about three years of in-school music education, according to parents; more than a third have had one year or less, with one in six of all students having had no music instruction at all” (NAMM & Grunwald Associates LLC, 2015, p. 3). Similarly, researchers Kraus and Chandrasekaran (2010), called attention to an unfortunate continuing decline of music education in a school’s curriculum. In reviewing the evidence that music training results in changes in the brain, the researchers suggested that the benefits of music training should be available to all, not only those showing musical talent. “In today’s society, musicians are often the product of years of private instruction, a luxury that is possible only for a select few” (Kraus & Chandrasekaran, 2010, p. 603). In addition, the Learning First Alliance (2018) and the national PTA (2008) speak to the importance of access to multiple learning opportunities, for example, providing opportunities for academic subjects in the arts to see that students “have access to challenging, high-level coursework and a rich curriculum” (Learning First Alliance, 2018, p. 6).

Subtheme F: Strong district support of program. The findings from the interviews indicated that a success of this program is seen by the various forms of support given by the district.

All adult contributor responses commented on how the district supports the string program. The focus was on the financial support, the collaboration between the program and district, and the assistance given to the parent-run board to meet the program goals.

From a district viewpoint, two building principals believed there was strong support for the program at their schools. Specific examples of district support were noted in the areas of funding, facilities, helping with scheduling, and visibility at program events.

Furthermore, a music teacher felt that support for the program provided by the district was strong. He acknowledged there was a district administrator who serves as a fine arts coordinator who cares for the program and helps with any issues that arise.

The findings from the adult contributors, an observation from performances, and documents of the program provided triangulation for strong district support of the program.

Observation: Subtheme F: Strong district support of program. The following observation augmented my findings referring to strong district support of the program. While observing the “Daytime Tour” it was apparent there was strong support for the program in the district.

I attended the “Daytime Tour” to observe students in the program perform at the various schools in the district. The purpose of this event was to encourage nonparticipating students (kindergarten through third grade) to join the program. During this tour, the district staff, including the building principals, office staff, and classroom teachers showed their support of the program in multiple ways. For example, building principals provided rehearsal and performance space. Office staff were helpful checking in teachers, parents, and students of the program into their buildings. They were friendly and were prepared with name tags to give the visitors. I heard one office staff member cheerfully say to a parent, “Please come in, we are expecting you.” I observed staff members seating the students of the school for the music assembly. They were politely

instructing the students to show appropriate audience behaviors such as clapping after each piece of music to acknowledge the wonderful playing of the musicians.

To begin the program in her school, one building principal was excited to tell the students, “Many years ago, my child participated in this wonderful program.” During the performance, the classroom teachers and building principals were proud and excited to see their students perform. The teachers remained focused on the performance while keeping the beat of the music in their hands and feet. I heard one teacher comment to another, “Isn’t it wonderful to see our own students performing for the school. What fine musicians they have become as a result of participating in this program.” At the close of the concert, another classroom teacher acknowledged one of her students who had performed. She said, “Thank you for performing this morning. That was beautiful playing, you should be very proud of your accomplishments.” As one parent was leaving the school, she said to the principal, “Thank you for supporting music in the school.” The principal responded, “Of course, I recognize the arts are very important.”

I believe this observation clearly showed how the district actively supports this string program. For example, the district administrators were helpful in greeting parents and students upon arrival. Furthermore, they assisted the teachers, students, and parents of the program in preparing rehearsal and performance space. During the performances, I observed the school staff such as the office staff, principals, and classroom teachers, being not only helpful but also enthusiastic in promoting the program.

Documents: Subtheme F: Strong district support of program. These three documents, the October “String Music Program Newsletter” (String Music Program, 2017b), “Spring Concert Program Booklet” (String Music Program, 2018b), and “String

Music Program By-Laws” (String Music Program, 2015) (as presented in Chapter Four, Figure 2, String Music Program By-Laws), illustrated there was strong support of the district for the music program.

The “String Music Program Newsletter” indicated that financial success was obtained during the summer. The String Music Program, Parent-Run Board Chairperson, included a note to the families. She indicated that as a result of working closely with the District Assistant Superintendent for Student Learning and the Fine Arts Coordinator a 3-year contract was approved by the District School Board. She thanked the district administrators for their support and confidence in the music program and acknowledged that this increases the subsidy the district contributes to the funding of the program. She stated, “Our increased funding will allow us to hold the line on tuition cost, to support our amazing teachers, and to explore other opportunities in the near future to benefit [String Music Program] families” (String Music Program, 2017b, p. 1).

The “Spring Concert Program Booklet” acknowledged the district for their support of the program. It read, “Now partially funded by the district and administered by a district/parent/faculty committee, the organization still thrives as a result of true commitment on the part of its faculty and volunteers who believe in the program” (String Music Program, 2018b, p. 1). In addition, the “String Music Program By-Laws” Article VI. Officers, Section 14. Administrator, shows support of the program by providing a district liaison to serve as a representative of the program at the district level. It indicated that this administrator serves, “To accomplish goal setting with teachers, and act as an advisor and authority of district policies and teacher contracts. Administrator helps

arbitrate members' unresolved issues, once the teacher, and building principal or board member, have been unable to resolve a situation" (String Music Program, 2015, p. 8).

These documents of the program indicated that there is support of the program at the district level. According to the "Spring Concert Program Booklet" (String Music Program, 2018b) the district is helping in providing financial support and shows strong commitment to an organizational committee. The "String Music Program By-Laws" (String Music Program, 2015) showed support by providing a district liaison to represent the program at the district level. The administrator who serves in this position helped teachers with meeting goals and resolved issues among the adult contributors.

Literature confirms the finding that district support is vital in helping to sustain arts programs in schools. The Learning First Alliance (2018) recognized that schools are successful when a high-quality teaching staff is supported by the district. In addition, Longley (1999) commented that the position of an arts coordinator and the support provided by principals are key factors in sustaining strong arts programs. "District arts coordinators facilitate program implementation throughout a school system and maintain an environment of support for arts education" (Longley, 1999, p. 12). The roles and services a coordinator provides include engaging with the community to obtain support for the arts, maintaining an awareness of the financial needs of the arts during budget conversations, and supporting communication among the schools of a district while cultivating a supportive environment for the arts in the district and community (Longley, 1999). Furthermore, at the building level, principals help to support the arts within the district and school because they recognize the importance of the arts on a personal level and for the benefits they offer students (Longley, 1999).

Synthesis and interpretation of Theme III findings. The majority of the adult contributors' responses indicated that one of the successes of this program was the high quality of music staff. For example, they were impressed with their qualifications, dedication, and outstanding communication process. Similarly, an observation of an orchestra rehearsal provided an illustration of a teacher's ability to engage the students in meeting the goals of a rehearsal. Furthermore, the documents included information to parents regarding the high quality of the staff.

The responses from the adult contributors expressed their appreciation that the school district offers a program in string instruction and is held while students are attending school. Moreover, the responses provided me with a greater understanding and appreciation for the strong support a district gives to its school's music program. For example, a building principal acknowledged collaboration between the music program and the school district because it helps to maintain the program. In addition, the music teachers felt the fine arts coordinator's role is vital to the communication process and facilitates problem solving throughout the district.

Included in the literature, key factors such as high-quality staff, accessibility, and district support are apparent in schools with strong arts programs (Longley, 1999). Furthermore, I can personally validate the importance of these findings from my background in music education. From an early age, I was fortunate to have experienced musical instruction taught by outstanding teachers who were highly qualified, motivating, and challenging. As a result of this exposure to high-quality teaching I received a solid foundation to continue my musical pursuits. In addition, I was able to attend an elementary school that included music education in its curriculum. This educational

experience contributed to my ongoing love of music. Fortunately, in my present position as a music educator, I receive strong support from the district to maintain an outstanding fine arts program within the schools. In sum, I would be devastated to see the arts removed from any school's curriculum.

Theme IV: Challenges.

Subtheme A: Space and scheduling concerns. The findings have shown there is a concern regarding space and scheduling for the program to function effectively. The findings from the adult contributors addressed space and scheduling concerns due to increasing enrollment in the district. A district administrator felt that there are challenges with finding locations. Although not ideal, they are seeking ways to handle those situations. They all commented that the district was growing and space was inadequate for practicing, lessons, and classes. Therefore, this resulted in difficulties with scheduling lessons, placing events on the calendar, and notifying parents about locations of lessons and rehearsals. From the perspective of a music teacher, the organizational task of scheduling begins before the school year starts. In addition, although it works out each year, he acknowledged that it is difficult to schedule student lesson times during the day.

Category B: Teamwork

Theme V: Communication and collaboration essential for organization and management of the program.

Subtheme A: Space and scheduling program requirements. The findings indicate that the adult contributors communicate and collaborate effectively to address the space and scheduling requirements of the program. The responses from all of the adult contributors showed that they believed that the excellent teamwork of the staff

resulted in finding sufficient space to meet the requirements of the program. For example, the building principals worked with the classroom and music teachers, particularly the lead teacher, to identify existing space available for student lessons, classes, and events. The parents acknowledged that there was well-established communication and collaboration for many aspects of the program including scheduling and space requirements. For example, one parent felt the music teachers worked as a team and partnered well with the classroom teachers to schedule lesson times.

The responses collected from the adult contributors and documents of the program triangulated my findings that there are space and scheduling program requirements.

Documents: Subtheme A: Space and scheduling program requirements. These three documents, the October and February “String Music Program Newsletters” (String Music Program 2017b, 2017a) “Repertoire and Orchestra Schedule 2017/18” (String Music Program, 2017b) (Appendix M) and “Violin Rehearsal Schedule” (String Music Program, 2017a) (Appendix N) and “Cello Rehearsal Schedule” (String Music Program, 2017a) (Appendix O) were sent to parents in the beginning of the year and in February with information regarding space and scheduling program requirements.

The document, October “String Music Program Newsletter,” contained information about events and classes of the program from the beginning to the end of the year. The first page of the newsletter included a String Music Program Calendar. For these activities from October through May, the specific dates, brief descriptions, times, and locations were listed. For example, the date of 10/5 stated, “Regular Repertoire/Orchestra rehearsal schedule beings. All repertoire classes will be held

between 4:00 and 6:00 pm. Reading Orchestra will be held bi-monthly at 5:00. String Orchestra and Sinfonia will be weekly at 6:00” (String Music Program, 2017b, p. 1). In addition, Repertoire Schedule (group lessons) and Repertoire Groups for violin and cello 2017/18 were listed on pages 3–4. Weeks alternated between A and B, as repertoire classes met bi-weekly on Thursdays. Schedules for orchestra rehearsals and sectionals were also included. Dates, location, times, and teacher names were included for all activities. Because students are assigned to repertoire groups based on their level of ability, student names were listed to indicate their repertoire group placement.

The document, February “String Music Program Newsletter,” contained “Violin and Cello Rehearsal Schedules.” These schedules were created specifically in preparation for the “Spring Concert.” For example, a Tuesday rehearsal day was added for the week and the location for the dress rehearsal and concert were at a local high school, because this was the location for the concert. Information included the date, place, arrival times with concert pieces, and estimated departure times. The “Violin Rehearsal Schedule” stated, “On the following date ALL STUDENTS will be following a different schedule in preparation for the Spring Concert. Please plan on arriving about 5 minutes before the time listed for your most advanced concert piece” (String Music Program, 2017a, p. 3).

These documents published in the October and February “String Music Program Newsletters,” (String Music Program, 2017b, 2017a), provided information about the classes and rehearsals of the program. In addition, they provided student placement for the group classes. Information for these schedules included dates, locations, times, student placement, teacher names, and concert pieces. These schedules illustrated the

amount of space and scheduling requirements needed when planning for the events of the program.

These findings are complemented within the literature as Danielson (2002) defined school organization by the way schools handle their resources of staff, space, and time to maximize student achievement. Danielson believed that how a school is organized should be determined by the staff and should support the goal for all students to succeed. She developed a rubric to assist educators in reviewing how to approach school organization within their own settings. Within examining allocation of space, Danielson indicated that a school would be rated exemplary if space were arranged in ways that best met all students' ability to learn and by working together teachers would find it easy to have access to one another (Danielson, 2002). Regarding the management of a school's arts organization, Longley (1999) provided an example that the members of the board have the potential to "support the development of plans to strengthen arts education, then apportion resources in accordance with the plan" and "consider the artistic qualities of buildings and the needs of arts education programs during facility renovation and development" (p. 11).

Synthesis and interpretation of Theme V findings. All the adult contributors recognized the need to find solutions related to these concerns for space and scheduling. Effective communication and collaboration while working together helped to resolve the space and scheduling issues. From my perspective, the collaborative efforts contributed to the success of how this program is organized and managed. For example, a building principal acknowledged that she worked well with the classroom and music teachers to find spaces for weekly lessons and other events. Similarly, another building principal

supported that district administrators and the lead teacher worked well together to resolve space and scheduling issues as they walked around the school to make sure the spaces were adequate. Parents were grateful that the school staff had knowledge about the details of the program and therefore were helpful in scheduling the daytime lessons. Moreover, to accommodate for the large number of students and audience members attending the “Spring Concert,” the communication and collaboration among members of the program and the community resulted in securing the use of facilities at a local high school. Finally, I was impressed to discover that the district had already completed building additions and renovations to address the challenges and requirements of space and scheduling because they valued the arts programs within the district.

Theme VI: Communication and collaborative efforts resulted in successful outcome of planned program events.

Subtheme A: Working together is critical for program recruitment and registration. The findings from the interviews indicated that working together was critical for accomplishing an important beginning of the year event. The responses from the interviews with the adult contributors indicated that effective functioning of the program required extensive involvement from several adult contributors. The fine arts coordinator, lead teacher, and school representative coordinators assume essential roles for the organizational aspects related to the recruitment and registration process. For example, the fine arts coordinator and the lead teacher meet to schedule the recruitment tour in the elementary schools. In addition, the school representative coordinators disseminate information about the program regarding the registration process to classroom teachers and parents. Finally, a parent recognized that the parent-run board

makes a conscious effort during the recruitment process to encourage those interested in the program to become involved.

The findings from the adult contributor responses, an observation of a recruitment event, and documents of the program provide triangulation for the need to communicate and collaborate for the success of planned program events.

Observation: Subtheme A: Working together is critical for program recruitment and registration. I observed a “Fall Recruitment and Registration Event with Performance” to gain an understanding of how the adult contributors effectively worked together. The observation served as an example of how they accomplished the organizational aspects of the recruitment process. This event was organized for families interested in participating in the program. They attended the event to learn more about the program, meet the teachers, register, speak with other parents, and meet a string music dealer for rental purposes. This event also included an opportunity to hear a performance from the students who were currently in the program.

I observed the setup and activities at the school prior to the event. The front of room was set up for the student performance and meeting. There were chairs and stools for the cellists, a keyboard for a music teacher to accompany, and a microphone. Rows of chairs were set up for the audience and tables were in the back of the room for registering and visiting with the music store representative. The music teachers were busy tuning instruments and arranging the students for the performance. Parent-run board members were at the entrance of the school greeting people, answering questions from parents, and distributing information about the program.

I sensed a feeling of excitement as many activities were happening at one time. Near the back of the room, parents currently enrolled in the program were having conversations with new parents. For example, one parent attending the event said to another, “I can’t wait for my child to begin playing the cello as she has been interested in the instrument for at least a year.” The other parent mentioned she had a child who is a seventh grader. He has been playing the violin in the program for many years. She said, “He loves playing in the orchestra and has a great time being with his friends.” Furthermore, the rows of chairs were filled with audience members such as grandparents who were proudly taking pictures of their grandchildren getting ready to perform.

It was obvious that the lead teacher was busy attending to multiple details. I observed her relaying program information to the teachers, checking in with the board members, setting up a microphone, and adjusting students in their appropriate places for the performance. Although she had multiple tasks to accomplish, she walked around to say hello to the families.

When the students were finished rehearsing, she had two final reminders. The first was for the accompanist to play the two chords at the end of each piece as a signal to the students. The second was to have students look more excited and smile. In fact, they had a smiling contest at the end the rehearsal. The cello teacher said, “I bet the cello students can smile more than the violins.” This was because it is harder to smile holding a violin. During this practice time, the music teachers were very complimentary to the students. One teacher remarked, “Cellos, lovely sound.” Another teacher commented to the group, “Excellent, great job.”

The evening began with the lead teacher welcoming the audience and acknowledging the student performers. She remarked, “Thank you for coming out on a school night. You will have a taste of what your child heard when the students performed in the schools.” It was obvious that the student performance was a highlight of the evening as the students were in their formal concert attire of black and white. I observed they were sitting and standing with proper posture, eyes focused on the music teacher, and attentively waiting to get into playing position. I also noticed that throughout the performance, the students maintained a professional demeanor by remaining quiet, watching, and listening carefully while other students were performing.

The first piece highlighted the whole orchestra playing together the piece, *Twinkle, Twinkle*. It was beautiful as it had the rich sound of everyone playing. The lead teacher indicated, “This is the first piece the students learn how to play.” Throughout the performance, she educated the audience about the music. For example, this piece illustrated question and answer form, as the violins asked a question and the cellos answered.

After the performance, families learned about the program from a presentation given by the lead teacher. This included a brief history of the program and an explanation of the Suzuki method of instruction. In addition, she introduced the music teachers because the families would have an opportunity to meet them and ask any questions. During this period, one music teacher explained to a parent the idea of the relationship between the teacher, parent, and student as forming a learning triangle. The teacher emphasized the involvement of the parent requires them to attend their child’s lesson and assist with home practice. In addition, board members were answering questions and

helping parents with registration. Students and parents enrolling in the program were discussing instrumental rental with representatives from local music stores.

The observation of the “Fall Recruitment and Registration Event with Performance” illustrated how parents and children who were interested in the program attended this event to learn about the program. The adult contributors worked well together to organize the event and provide extensive information about the program to new families. Furthermore, there was an opportunity to hear a wonderful performance from the students in the program who were excited to share their talents with others.

Documents: Subtheme A: Working together is critical for program recruitment and registration. These two documents, the “String Music Program Recruitment Letter” (String Music Program, 2016) (Appendix H) and “School Representative Responsibilities” (String Music Program, n.d.-b) (Appendix P) serve as examples because they refer to the importance and purpose of working together for the program recruitment and registration process.

The “String Music Program Recruitment Letter” is distributed to students, kindergarten through third grade, in the elementary schools of the district, after attending a “Daytime Tour” given by the students in the string music program. The letter, passed out by the classroom teacher, informs the parents that their child heard a performance given by the students in the district string music program. This letter invites families to attend the “Fall Registration and Recruitment Event with Performance” to learn about the program. The document noted the place, date, and time of the meeting. It stated, “Many string music parents and teachers will be at the demonstration to help answer any of your questions. You may also register your child for the lessons following the concert” (String

Music Program, 2016, para. 3). The document also contained information about the program, such as the Suzuki method of instruction, financial structure, private and group lesson schedules, and names and contact information of the music teachers.

The “School Representative Responsibilities” (String Music Program, n.d.-b) document is used by the string music program school representative. This representative is a parent volunteer from the program who is assigned to a school in the district. This document identifies specific tasks for the representative for the fall recruitment process and year round responsibilities. To assist with the fall recruitment process, the representative will communicate and collaborate with the school principal, office staff, classroom teachers, and other parents. For example, they introduce themselves to the principal and office staff to inform about the program and the “Daytime Tour” to the school. In addition, they distribute and collect recruitment materials and answer any questions about the program to other parents.

These documents identify the adult contributors who are involved in helping with the program recruitment and registration. They clearly indicated that it requires teamwork to accomplish the goals of enrolling new students in the program. In particular, these documents verify that the music teachers, parents, and students currently in the program work closely together to meet the needs of the program.

Subtheme B: Working together critical for accomplishing program performances. The findings from the interviews indicated that working together is critical for the successful outcomes of planned program performances. The responses from the adult contributors clearly indicated that a tremendous amount of communication and collaboration was needed among the district administrators, parent-run board

members, music teachers, and parents to accomplish the many tasks required for a successful performance. For example, a district administrator referred to the ease of communication and discussing items with the music teachers in his building. He felt there was a level of comfort working with the teachers and that they have a collaborative relationship to problem-solve and improve how the program is functioning. In addition, assistance from parent volunteers was essential to accomplish the events of the program. The responses acknowledged that the parents demonstrated a level of commitment and were happy to help in meeting the needs of the organization. For example, a board member described how she worked with the parents to prepare for the “Spring Concert” by organizing parent volunteers to sell admission and raffle tickets, assist with stage set-ups, and monitor students during the concert. Most of all, there was a sense of teamwork and satisfaction from those involved.

Triangulation was evident by the responses from the adult contributors, the observation of a dress rehearsal, and documents of the program.

Observation: Subtheme B: Working together critical for accomplishing program performances. The observation of the “Spring Concert Dress Rehearsal” provided me an opportunity to gain an understanding of the organization and management of this program and the intensive amount of communication and collaboration needed to accomplish the goals of the program. Furthermore, it provided an example of how effectively the adult contributors worked together to prepare for a major event.

The morning of the dress rehearsal I entered the doors of a large high school that served as the location for the concert. I saw students and parents quickly and quietly

entering the building as they anticipated a long, exhausting day. One parent said to another, “I know there is a lot to get done today. First, the cellos practice together and then there is an orchestra rehearsal.” Student and their families knew where to go, because signs with room assignments were posted at various locations throughout the hallway. For example, one sign indicated that the cellos were meeting in the band room. As the students arrived at their designed room, they began tuning their instrument in preparation for a warm-up with their music teacher. Next, students were assisted to their seats on the stage by the teachers and monitors.

At the same time, the stage crew were frantically moving back and forth with chairs and music stands. Other volunteers were systematically labeling cellos, rock stops, and stools with student names to be lined up in rows off stage. In addition, a group of parents who had volunteered to be cello monitors gathered at the front of the stage. They met with the head cello monitor who was prepared with notes and handouts. I noticed they were standing close together in a circle listening attentively to directions given in a rapid manner. They were ready to write down instructions for their specific jobs. At the end of the meeting I sensed anxiety among the group. They were reviewing their notes, asking each other about which students they were assigned to help, and looking around the room for their rows in the theater. This was a challenge, because they were unfamiliar with the location. To add to the uneasiness, one parent said, “We are lacking a monitor for the youngest students. Who is it going to be?” With this dilemma, I observed a parent-run board member quickly volunteer to help monitor those students.

As I wandered throughout the building, I observed activity in the hallway and lobby of the school’s theater. I watched board members and other parents completing

their assigned tasks. For example, board members and parent volunteers were assisting with two fundraising events. One table was arranged with coffee and boxes of delicious donuts (as I confirmed with a volunteer who eating one while on her break). Across the lobby, another group of volunteers was preparing a table with raffle tickets and merchandise. One additional table was being arranged with concert attire (black bottoms and white tops) and shoes. These donated items demonstrated how parents worked together to help everyone in the program. It was amazing to see the dedicated volunteers working together continuously from early morning to midafternoon.

Throughout the rehearsal, volunteers were working as a team to address issues brought up by the music teachers. For example, a discussion took place between the lead teacher and another music teacher regarding the stage set-up and the need to provide a safer environment. The music stands for the orchestra members were located near the exit of the stage. This made it difficult for the young violin students to enter and exit. The teachers worked quickly to come up with a solution for positioning these stands so the orchestra members could see the conductor and a larger path was cleared for the students. To further help this situation, the lead teacher advised the parent monitors, “Please do not come on the stage when they are finished playing, we will direct them to you.”

Throughout the dress rehearsal, it was apparent the music teachers helped each other by assisting with the musical aspects of the rehearsal. First, as one group was rehearsing on the stage, it was not clear to the teacher if the instruments were being heard over the accompaniment of the piano. One music teacher stated, “Please go out in the theater to listen for the balance of the music.” After a discussion about what adjustments needed to take place, another music teacher responded, “I will move the location of the

piano.” Second, after a group of violin students performed a piece a teacher sitting in the audience commented, “Why don’t you have them try that again so they practice staying together.” After a second time of playing the piece, the teacher remarked, “That sounded much better.” Third, during the rehearsal of the String Orchestra (the most advanced orchestra), students were selected to play an improvised solo. For the students to be heard, the director thought it was necessary for the students to play their solos into a microphone. The director did not hesitate to ask another teacher for help. To provide assistance, one of the teachers was prepared to hold a microphone in front of students as they played their solos.

At the end of the rehearsal the music teachers looked exhausted. They worked hard to prepare the students for the concert. One teacher even gave a sigh as she moved slowly out of the theater with a slouched upper body. With the tremendous amount of work that had been accomplished, they acknowledged feeling prepared for the concert. As one teacher left the stage she remarked, “We made great progress today; the kids sound fantastic.”

The observations provided a rich description of how the adult contributors worked together to accomplish the planned events of the program. For example, the recruitment process gave a clear example of how the adult contributors assume various responsibilities and when working together help to maintain the program by enrolling new students. In addition, the dress rehearsal showed how the adult contributors worked to accomplish specific tasks and because of teamwork they felt prepared for the largest musical event of the year.

Documents: Subtheme B: Working together critical for accomplishing program performances. These three documents, the February “String Music Program Newsletter” (String Music Program, 2017a), “Volunteer Sign Up Form” (String Music Program, 2017a) (Appendix Q) and “Instructions for Violin Monitors” (String Music Program, n.d.-c) (Appendix R) serve as examples because they refer to the importance and purpose of working together for accomplishing program performances.

The February “String Music Program Newsletter” provided information about the largest performance event of the program, the “Spring Concert.” Parents could read details about a donut and coffee sale, concert tickets, raffle prizes, and clothing drive. For example, it indicated that a donut and coffee sale for teachers, parents, and students will take place during the dress rehearsal date at the high school. It indicated, “If you can help please fill out the volunteer form on page 7” (String Music Program, 2017a, p. 5). In addition, the newsletter indicated that concert tickets would be available for purchase at the rehearsals or the day of the concert. The volunteer coordinator on the parent-run board asked parents to volunteer in selling tickets during the “Spring Concert.” She informed interested parents to submit the “Volunteer Sign Up Form” found in the newsletter (String Music Program, 2017a, p. 7). Furthermore, because a clothing swap takes place leading up to the “Spring Concert,” the chairperson of the parent-run board asked parents to contact her if they would be interested in donating their outgrown concert attire clothes (black bottoms, white top, and black shoes) or cello stools in exchange for a larger size. The clothing swap would be held at the three repertoire classes prior to the concert. The ticket and raffle sales would occur at the three repertoire classes prior to the concert and the day of the concert.

The document, “Instructions for Violin Monitors” (String Music Program, n.d.-c) was given to parents who volunteered to help with student supervision during the “Spring Concert.” This job required the volunteer to be available during the dress rehearsal and the day of the concert. The document provided specific information to the parents about their responsibilities. To summarize the responsibility, each monitor accompanies a group of children from when they check in until the parents have retrieved their children after the concert. Monitors help students get on and off the stage at their performance time and sit in a designated row with the children during times they are not performing.

These documents provided examples of how the program communicates with the adult contributors when planning for a major event of the year. These particular documents were created for the “Spring Concert” event, because this required a tremendous amount of participation from parent volunteers. The newsletter served as a vehicle for the parent-run board members to provide information and recruit interested parents to help with the various tasks, such as ticket sales. In addition, the “Volunteer Sign Up Form” (String Music Program, 2017a) provided a way to obtain contact information and assign volunteers to their specific jobs. Finally, the “Instructions for Violin Monitors” (String Music Program, n.d.-c) document provided clear, detailed directions to follow when supervising students during the concert.

To support the findings, a vast amount of literature identified communication and collaboration as essential components in accomplishing the goals of a school. In addition, the literature reflected the importance of how a school incorporates parent involvement in supporting student learning and volunteer work. Involvement by parents can vary in different levels of participation and purpose such as fostering communication and

collaboration among teachers, parents, and children to provide a high-quality education. Regarding parent involvement, Epstein et al. (2009) believed that parent involvement is necessary in school setting. For example, they refer to a framework that identifies different types of involvement that exist between school and family. Volunteering requires the need to recruit, instruct, and incorporate families as volunteers (Epstein, et al., 2009). In addition, both Epstein et al. (2009) and Patrikakou (2008) emphasized the importance of communication to provide information about school activities, encourage parent participation, and promote ways to enhance student learning and progress.

According to the Learning First Alliance (2018), successful schools provide opportunities to encourage parent involvement. It stated,

[T]o build authentic connections families are centered on a belief that all parents want the best for their children, and when provided the right invitations and opportunities, they can and do play roles that help their child's, and all children's success. (Learning First Alliance, 2018, p. 40)

This statement supports its belief that there are multiple approaches to encourage parents to become involved in school programs such as a school district's music program. In addition, the Learning First Alliance (2018) indicated that a successful school fosters a climate of collaboration. "They recognize that there is no one stakeholder who can prepare all students for later success; they know that it is a team effort" (Learning First Alliance, 2018, p. 69).

Finally, Longley (1999) commented that the position of an arts coordinator is a key factor within schools with successful arts programs. For example, she stated, "Teachers in turn cite the role of district coordinator in facilitating communication among

the individual schools and in fostering the climate of support for arts education in the community and district” (Longley, 1999, p. 12).

Synthesis and interpretation of Theme VI findings. The interviews, observations, and documents captured the category of teamwork that addressed the subthemes related to Theme VI, Communication and Collaborative Efforts Resulted in Successful Outcome of Planned Program Events. The enthusiastic responses from the adult contributors helped tell the story of how the collaborative process works within the organization and management of this program. In addition, various documents of the program focused on parent involvement as a necessary component to meet the identified goals within the organization.

For the recruitment and registration process, I became aware of the amount of communication and collaboration necessary for the success of the “Daytime Tour.” It was noteworthy to reflect a comment made by the fine arts coordinator that he is a valuable team player working with the lead teacher to assist with the organizational aspects of the tour. After the “Daytime Tour,” the program hosted a “Fall Recruitment and Registration Event with Performance.” This event provided valuable information to families interested in the program. I appreciated the extensive amount of information given to families to help them make a decision regarding their child’s participation. This event included meeting parent-run board members, music teachers, music dealers, and other parents to get a comprehensive understanding of this program. The evening concluded with the experience of hearing a beautiful musical performance given by the talented students of the program.

Reflecting on the organization and management of planned program events such as the “Spring Concert,” I was impressed to read the document, “Instructions for Violin Monitors” (String Music Program, n.d.-c). This document, given to the parent volunteers by the lead teacher, explained in great detail the responsibilities required of these monitors. It was a pleasant surprise to read the words across the top of the page written several times in capital letters, “THANK YOU.” This clearly illustrated the music teachers’ appreciation for the parent volunteers.

When analyzing the sources of evidence, there was a common thread of communication and collaboration among the adult contributors in both the recruitment process and in the planning for a major musical performance. This finding helped to answer my research question. One of the most outstanding features relating to this theme was appreciating how the adult contributors were able to work individually, yet collectively to achieve successful outcomes of these events. I strongly believe that when integrating the elements of communication, collaboration, and teamwork, including extensive parent involvement and student participation, it makes it possible to meet the goals of planned program events in school systems.

Theme VII: Advocacy efforts essential in maintaining program.

Subtheme A: Promoting music within the school setting. The findings revealed that the adult contributors of this program believed that their advocacy efforts were essential in maintaining the program within the school setting. The responses from the adult contributors included rich descriptions of their advocacy measures to promote the arts in the schools of the district. The fine arts coordinator felt that his role clearly acknowledged the strong dedication the district has of continuing the program. Within his

role he educates the administrators for them to gain a greater understanding of the need to promote the arts. Other administrators believed that music is taken seriously and supported within the district, because building projects had been approved to create better facilities for music. Furthermore, they believed that student performances served as an advocacy tool. One example is the music tour when students of the program play for the students not participating in program. This was reinforced by a music teacher's belief that kids do a lot to promote the program. Another music teacher felt that his profession was a way to advocate for the program. Finally, parents advocated for the music program by sharing their enthusiasm about the program and experiences with others as they believed it was an excellent program. They commented they promoted music education by verbally spreading the word of the importance to maintain the program.

The evidence from the adult contributors, an observation of a tour, and documents of program provided triangulation for advocating within the school setting.

Observation: Subtheme A: Promoting music within the school setting. I

attended a "Daytime Tour" for the purpose of recruiting new students to the program. Students participating in the program, grades first through fifth, travel to the elementary schools in the district to give a performance. The students and staff of the schools in kindergarten through third grade attend these performances. This yearly event is part of the recruitment process to attract new students to the program. The following description of the "Daytime Tour" was written by a cellist in the program. This was the response she provided on her student questionnaire when asked to describe her favorite event of participating in the program. SQ 2 wrote,

One of my favorite things about this program is playing for students and teachers in the schools. It is especially exciting to play at my own school. I feel proud and have a sense of joy about what I am able to play. By giving these performances, we help the music teachers show others what we learn in this program. I liked when my teacher told me I did a nice job and she thinks this is a great way to get others involved in music. I remember my friends telling me they will go home to say they want to learn how to play the violin or cello.

I believe this is a wonderful example of how a student serves as an advocate for the program. In addition, the recognition and feeling of accomplishment she received by participating in this tour.

While I was present at the tour, I felt a sense of excitement and attentiveness. Those attending the performances responding positively by giving their full attention to the performers, sitting quietly, and smiling when they recognized a piece of music. These notes from my observations of the tour supplemented the comments made by the student that a performance can help to advocate for the string music program within the school setting.

Subtheme B: Promotes music within community setting. The findings revealed that the adult contributors believed that this program promotes music within the community setting. As a way to promote music within a community. From the adult contributors' responses, it was evident that many of them felt the program was promoted in the community. They focused on the students' contributions of keeping music alive by the students practicing and performing together. A district administrator noticed that the

students who participated in this program had opportunities to practice and perform together. She felt students built relationships from across the district, not just one school, because they work in the same age and skill level groups. Furthermore, a board member believed former students continued to promote the program in other schools they attended. Music teachers spoke about the value of promoting music in the community. For example, a music teacher newer to the program, believed the program had become a recognized part of the community that will be around for many years. To provide further support, a cello teacher, formerly part of the program, felt the students who had previously participated in the program had become an asset to the community because they shared their talents in various venues throughout the community. The majority of the parents felt it was important for the program to stay in the community setting. However, it was acknowledged that the community should be given more information about what the program offers.

Documents: Subtheme A: Promoting music within the school setting, and Subtheme B: Promoting music within the community setting. These three documents, the “Spring Concert Program Booklet” (String Music Program, 2018b), the October “Minutes from Parent-Run Board Meeting” (String Music Program, 2017c), and information found on the “School District Website” (n.d.-b), served as examples to the importance and purpose of advocating for the program within the school and community.

The “Spring Program Concert Booklet” (Sting Music Program, 2018b) provided information about the history of the program and how it currently functions to provide string instruction to students living within the boundaries of the district. Because it lists the names of individuals, it serves to illustrate the extensive amount of district school

board members, district administrators, music teachers, parent-run board members, parent volunteers, students, and community members who are actively involved in the program. In addition, information about a music program scholarship graduating students, and student artwork is included in the program.

The October “Minutes from Parent-Run Board Meeting” (String Music Program, 2017c), provided information about the advocacy strategies used to promote this program. Pertaining to the “Daytime Tour” the board members discussed that enrollment increased for older students beginning the program by way of newsletters, social media, and talking to others. Moreover, as one school’s enrollment had decreased, a suggestion was made to schedule a “Daytime Tour” at that school the following year. In addition, it was commented that the fine arts coordinator sends information about the program to the principals at the beginning of next year. It is believed that more advocacy efforts are needed to promote the program throughout the district.

“The School District Website” (n.d.-b) features an overview of the fine arts programs for students within this district. A statement is made about the opportunity to participate in the string music program beginning in kindergarten. Within the Parent Resources section of the “School District Website,” additional information is provided about the program such as the history, philosophy, and role of the parent.

These documents provided information about the program to the school and community. Specific information was shared about the history, philosophy, role of the parent, and how to become a participant in the program. These documents also served to promote the program by recognizing the many individuals involved and the

accomplishments of the program. In addition, material addressed how the adult contributors will continue to advocate for the program.

Throughout the literature, many educational professionals have tackled the subject of advocacy by describing the various approaches used to support the arts: those who try to unify viewpoints (Scripp, 2002), those who present less founded claims for the importance of maintaining music education in schools (West & Clauhs, 2015), and the meaning and contributions of the arts and music education (Eisner, 1998a, 1998b, 2002; Hetland & Winner 2001, 2004; Reimer, 2005). West and Clauhs (2015) contended that our current music advocacy strategies need to be examined. Advocacy efforts should be based on the value of music and empirical evidence. An emphasis should be place on developing a culturally relevant curriculum and promoting creativity in music (West & Clauhs, 2015, pp. 57–62). Similarly, Scripp (2002) referenced the need to create a unified voice and remain consistent in the message when advocating for the arts. Furthermore, Longley (1999) emphasized the value a community places on the arts is an important factor in supporting arts education in schools.

Finally, Eisner (1998a) believed the arts are for their own sake and did not view them solely as a way to contribute to the learning in other subject areas. The arts in education value creating a literate individual with an emphasis in cognition and meaning making. Eisner (1998a, 2002) suggested ways to advocate for a place for the arts in schools. He stated, “To use the arts *primarily* to teach what is not truly distinctive about the arts is to undermine, in the long run, the justifying conditions for the arts in our schools” (Eisner, 1998a, p. 12). Eisner created a list of 10 lessons that an education in the arts teaches. All of his lessons provide a practical, yet powerful and comprehensive, way

to advocate for the arts. For example, lesson eight reminds us we are able to convey our feelings through an artistic method. I believe when playing an instrument, we are able to express our voice in a way not possible in other areas of education. In addition, lesson 10 stated, “The arts’ position in the school curriculum symbolizes to the young what adults believe is important.” (Eisner, 2002, p. 92)

Furthermore, advocating for the arts and music education is a familiar topic and strikes a chord among professional organizations, schools, and communities. Therefore, advocacy tactics are essential because they rally for the place that music holds in schools, often in uncertain circumstances, and are frequently based on budgetary constraints and standardized test scores. Advocates for the arts have taken various viewpoints to assist in building and maintaining arts and music education programs: they are supported it for their own worth, they are essential to us as human beings, or they promote student academic achievement and social and emotional development as a way to assist in reaching the goals of an educational system.

Within the national framework of building advocacy for the arts is the establishment of parent organizations. As a way to improve parent and community involvement practices, the national PTA has addressed the importance of building family-school partnerships. It believes that supporting students in the educational process requires parents, teachers, and the community working together (PTA, n.d.). Therefore, they have written the following National Standards for Family-School Partnerships (PTA, 2008, pp. 1–3):

Standard 1—Welcome families into the school community, so they
become actively involved, feel welcomed and valued, and are connected

with one another and school staff, and become aware of what students are learning and accomplishing in class.

Standard 3—Support student success through the collaborative efforts of families and school staff to promote learning and development in the school and home environments and create ongoing opportunities to increase their knowledge skills to do so effectively .

Standard 6—Families and school staff collaborate with the community to bring together students, families, and school staff to promote greater educational opportunities, community services, and public participation.

This standards indicate there are multiple ways to encourage families to become involved in the school community. Implementing these standards may help in building and maintaining strong relationships with families and communities to support the efforts of successful schools.

In current times, the component of advocacy and community building remain a priority at the national, state, and local levels. To provide an example of advocacy from a national music organization, NAMM and Grunwald Associates LLC (2015) published a document about the importance of promoting music education in schools. They presented the results of a survey to gain an understanding of the importance of a music education from the viewpoint of music teachers and parents. The purpose of this study was to understand the perceptions, attitudes, and beliefs about the role of music in education as it pertains to the kindergarten through 12th grade curriculum and how it contributes to students' success in school and their future lives. Among the findings, parents believed that students could gain additional benefits in the areas of academic achievement, social-

emotional with involvement in the school community (NAMM & Grunwald Associates LLC, 2015). In addition, both teachers and parents felt strongly about music education programs in schools and limiting or eliminating these programs has not been well received (NAMM & Grunwald Associates LLC, 2015).

Synthesis and interpretation of Theme VII findings. Based on the findings from the adult contributors' responses, an observation, and documents from the subthemes related to Theme VII, Advocacy Efforts Essential in Maintaining Program, a need to promote the program within the school and community setting was identified. It was striking to me that the majority of the adult contributors felt strongly about maintaining a music education program in the school system. Their goal was achieved because each group understood its responsibilities in promoting the arts in schools. In addition, acknowledging how students' performances in the program clearly contributed to keeping the program alive in the school setting. Referring to the observation of the "Daytime Tour," I was impressed by the students' desires to advocate for the program. Their joy in learning music was shown by their enthusiasm to perform and excitement to invite their friends to join the program.

The responses from the adult contributors focused on the students' willingness to promote the program within the schools of the district. One district administrator believed that student performances serve as an advocacy tool for visiting guests. A board member, BM 3 commented, "they're great ambassadors" because the students excel musically and academically and share their talents with others in the community. I feel that collaboration and communication between the school and community is a major reason this music program keeps music alive and is recognized by the community. However, one

parent believed the information given to the community regarding the program should be expanded. Therefore, I believe the program could be further promoted by announcements displayed on the village electronic announcement board and placed in local newspapers and businesses. In addition, more performances could be scheduled at village events, in nursing homes, retirement centers, libraries, and surrounding shopping centers. Finally, student-generated posters to promote events could be placed within the school setting.

As an educator, it is rewarding to see the involvement of administrators, teachers, parents, and students as essential partners in sustaining a thriving music program. It is apparent the adult contributors and students consider advocacy as an essential factor in promoting the string music program within the schools. If advocacy is the process of supporting one's belief, I feel we should consider music education a priority within the curriculum of a school. Moreover, to serve as an advocate one needs to remain current with new information regarding the benefits to students participating in music making. Most importantly, I feel that as advocates, we should have a clear understanding of our beliefs and speak with a unified voice. My hope is that through arts advocacy, schools will continue to provide music education.

Category C: Benefits.

Theme VIII: Contributes to a student's well-rounded education.

Subtheme A: Student's academic achievement. The findings from the interviews and student questionnaires identified that participation in musical activities, such as being a student or participant in this string music program, contributes to one's academic achievement. The adult contributors acknowledged their awareness of the benefits of being exposed to music when referring to a student's academic achievement. For

example, a music teacher believed that students are able to make connections to their academic work because of the exposure to patterns when learning music. Several responses from the adult contributors acknowledged the influence of music on cognitive functioning. Examples were given in the areas related to memory, pattern recognition, fine motor skills, and auditory skills related to listening and hearing. It was noted that skills learned while playing an instrument can transfer to learning in other subjects such as math. The students acknowledged that experience in music increased their reading comprehension and listening skills, memory, and ability to focus. In addition, they felt the experience of learning music opened their mind to different concepts. In sum, they believed their participation in a musical activity benefitted them in their overall academic experience.

The responses from the adult contributors and student questionnaires provided triangulation for the theme of student's academic achievement.

To support the findings, research has been conducted in the areas of the arts related to the brain, and student achievement. Neuroscience research has identified that participation in the arts and music education stimulates a set of processes in the brain that results in an increase in cognitive and academic growth. For example, Jensen (2001) elaborated on the way that music activity enhances cognitive functioning due to firing patterns in the neurons. Jensen (2000, 2001) believed it is important to understand that findings from brain research are one of several reasons to recognize the arts are necessary in a school's curriculum. More recently, researchers have studied the effects of musical training on brain development, including language, speech, attention, memory, and emotion (Kraus and Chandrasekaran, 2010), auditory attention (Fujioka et al., 2006;

Huotilainen, 2010; Winner et al., 2013), and reading and verbal intelligence (Moreno et al., 2009).

The Royal Conservatory of Music (2014) noted that while participating in a musical activity many brain areas are stimulated, and these areas interact with each other, adding to the enjoyment and understanding of the music. During this process, the structure and function of the brain is improved through a process known as neuroplasticity, which is the brain's ability to restructure itself by creating new neural connections (The Royal Conservatory, 2014).

To support this claim, Moreno et al. (2009) conducted a study to examine the effect of musical training on the development of the brain related to reading and verbal intelligence. Moreno et al. found that children participating in a music group showed gains in reading. They were more accomplished at connecting written words with their spoken sounds, which is an important component of literacy (Moreno et al., 2009). In addition, they were more successful in hearing changes in intonation in music and speech, which added to an understanding of emotion and nuance in conversation (Moreno et al., 2009). Upon monitoring the brain waves of the children using neuroimaging techniques, findings showed increased activity in regions of the brain associated specifically with careful listening to speech and music (Moreno et al., 2009).

Further focus on the relationship between music and the brain has been documented in *Arts for Art's Sake? The Impact of Arts Education* (Winner et al., 2013). The chapter, "Cognitive Outcomes of Music Education," referenced studies that connected music lessons and a behavioral measure of auditory attention. Winner et al. (2013) noted that learning to play a musical instrument requires the ability to concentrate.

It is within the process of learning music that an individual is able to listen attentively and hold an attention span, because these activities require memorizing patterns, notations, and motor sequences (Winner et al., 2013).

In a study by NAMM and Grunwald Associates LLC (2015), a survey was given to music teachers and parents to gain an understanding of the importance of a music education. According to the survey both teachers and parents reported the benefits in the area of academic achievements. “It’s striking that both 87% of teachers and 79% of parents strongly believed music education has a positive impact on overall academic performance” (NAMM & Grunwald Associates LLC, 2015, p. 15). Furthermore, teachers and parents felt the same on the many additional benefits of arts education. These benefits were cognitive and educational and improved reading and helping with math skills. In sum, parents acknowledged that due to involvement in music classes they were academically stronger (NAMM & Grunwald Associates LLC, 2015).

Subtheme B: Students’ social and emotional development. The findings from the interviews and student questionnaires identified that participation in musical activities, such as being a participant in this string music program, contributes to a students’ social and emotional development. The responses from the adult contributors and the students showed they felt strongly regarding the link between involvement in musical activities and a students’ social and emotional development. The majority of the adult responses identified skills that are developed, such as discipline, critical thinking, goal setting, and perseverance, in addition to the benefit of promoting a sense of self-esteem, gaining self-confidence, and improving one’s social life. Furthermore, a board member recognized there are important skills that individuals need to acquire so they are able to function well

in society. She believed some of these skills can be gained by learning to play an instrument and by participating in a music group. Similarly, a music teacher acknowledged that a student's participation in music provides a lifetime of benefits. She explained how students who participate in this program must work with each other. She applied it to the skills needed to be a member in a quartet, orchestra, or living in society. A district administrator felt that students in this program benefit by having peers see them perform and hear what they have accomplished. Specifically, a parent commented about her daughter's participation in music and her level of shyness. She felt that because her child had the opportunity to perform, while participating in this music program, she became more socially developed. The responses from the students focused on the benefits of their social interactions with others such as having the opportunity to make new friends and learning how to work as a team to make music. For example, a student graduating from the program with several years of playing in an ensemble felt that preparing for an audition and participating in an orchestra provided him excellent experience. Equally important, the students noted they felt a sense of joy and accomplishment about what they were able to play.

The findings from the adult contributors' responses, student questionnaires, and documents of the district and program provided triangulation for the theme of students' social and emotional development.

Documents: Subtheme B: Students' social and emotional development. These two documents, the "Parent Information Document" (String Music Program, n.d.-a) (Appendix J), and information found on the "School District Website" (n.d.-a) indicated

the benefits for a student's social and emotional development when participating in this program.

A "Parent Information Document" informed parents about the Suzuki method of instruction and their role in the learning process. Specifically, it indicated that the Suzuki approach is based on a cooperative relationship with the teacher, parent, and student part of an enjoyable although disciplined activity. It noted, "It is not merely a violin method, although it does require careful, patient, persistent study and practice on the instrument. Rather, it is a combination of philosophy, technique, and an overall approach to education" (String Music Program, n.d.-a, para. 4). Information about the role of the parent referred to the "Suzuki Triangle" as the child, teacher, and parent working together in learning how to play an instrument. Furthermore, it stated,

You are not only giving your child the gift of music and a means to develop their creativity. Your child will be learning and developing many skills as he/she learns to play an instrument including discipline, concentration, memory skills, physical co-ordination, motor development and self-esteem as each step in the learning process is mastered. (String Music Program, n.d.-a, para. 5)

In addition, information provided on the "School District Website" within the section, Parent Resources, contained information about the string music program. In the section, Philosophy, it referred to the benefits of participating in this program by learning to play music along with building self-esteem and fostering a love of music. In addition, the section, String Instruction (School District Website, n.d.-a, para. 4) listed the benefits obtained by participating in string instruction:

- Promotes self-esteem and builds self-confidence
- Helps develop discipline, concentration and memory
- Enhances fine motor skills
- Encourages cooperation and problem-solving
- Allows music appreciation and study at an early age
- Provides an opportunity to make music with others

It is clear there is a belief that participation in this music program helps develop the whole child. These documents provided an awareness of the social and emotional benefits gained when learning how to play an instrument. For example, the benefits included developing discipline and promoting self-esteem.

In addition to the findings, literature reveals that individuals benefit from participating in musical activities. Hallam (2015) reported that it is possible for music to have positive effects on personal and social development for those who are actively involved in music making. These areas include educational motivation, social cohesion, and teamwork. Hallam further elaborated that music offers the possibility for increasing motivation and behavior, raising self-esteem, and improving mood. In addition, she believed that being a part of group music making contributes to a student's feelings of social cohesion and social inclusion in a school setting (Hallam, 2015).

To support the claims of Hallam (2015), studies have shown the influence of music making on social cohesion in schools. Eerola and Eerola (2014) tested whether music education could establish social benefits within a school environment. Similarly, Rinta, et al. (2011) commented that social inclusion is a vital factor in sustaining a balanced society. Moreover, communities have promoted feelings of social inclusion

through their music and arts programs (Rinta et al., 2011). I found it of interest that Rinta et al. (2011) discovered a remarkable link between the children's feelings of social inclusion and the consistency of being involved in music making. Both Eerola and Eerola (2014) and Rinta et al. (2011) agreed that music making adds to a feeling of social inclusion and influences social cohesion in schools. In summary, based on the beliefs of Hallam (2015), findings from researchers, and my own experiences as a member of a musical ensemble, these factors should be taken into consideration and valued when developing a music program in a school's setting.

To further elaborate, Hallam (2015) believed that engaging in music advances the progress of building on personal development and self-beliefs. Hallam felt the impact on self-beliefs is contingent on the type of responses obtained from others. Positive feedback contributes to the quality of one's self-esteem and self-confidence (Hallam, 2015).

Therefore, when participating in musical performances, it is beneficial to receive positive responses for the achievement of personal development and self-beliefs (Hallam, 2015).

As an educator and musician, I feel that group music making provides an opportunity for students to work with others and increases their sense of belonging and self-worth. It is rewarding for me to see my students excited to participate in musical events and receive positive responses from other students, parents, and relatives who are in the audience.

In a study by NAMM and Grunwald Associates LLC (2015), a survey was given to music teachers and parents to gain an understanding of the importance of a music education. According to the survey results, both teachers and parents reported social-emotional benefits. Among those identified were becoming more confident, developing

better practice habits, increasing focus and alertness, and having a desire to pursue one's own dreams (NAMM & Grunwald Associates LLC, 2015).

Edgar (2017) posited music classrooms and their teachers have the ability to greatly influence kindergarten through 12th-grade students. Furthermore, he believed that students appreciate the social, musical, and emotional aspects of participating in music. Because music teachers are involved in their students' lives, they can be instrumental in helping students in their social-emotional development (Edgar, 2017). Edgar elaborated that the music classroom is an environment with musical and extra-musical benefits, such as communication, positive peer interactions, dependability, responsibility, focus of attention, delayed gratification, and acceptance of consequences. "The music classroom is a complex academic and social environment where the music teacher has strong potential for student influence both personally and musically" (Edgar, 2017, p. 24). Furthermore, the development of social relationships and social bonding can be achieved through group music making (Edgar, 2017).

Synthesis and interpretation of Theme VIII findings. Based on the findings from the adult contributor responses, student questionnaires, and documents related to the subthemes of Theme VIII Contributes to a Student's Well-Rounded Education, the majority of the adult contributors believed there is a connection between music education and academics. For example, one parent acknowledged a connection between music and math. She elaborated that children who play an instrument do better in math. Similarly, a district administrator commented that studies have shown an experience in music helps learning math.

I was impressed with the students' responses to the questions given to them. I was surprised by the quality and depth of the viewpoints from students attending middle school. The majority of the students acknowledged that learning to play an instrument and participating in this program helped them in their general music class at school. For example, they recognized having an easier time understanding the musical concepts, being able to help other students in the class, and receiving an excellent grade. It was striking that one student felt that while learning to play a song it helped her in reading comprehension because studies have shown there is an impact on auditory listening in relationship to reading. As an educator, this was of great interest to me because I understand that reading is a skill needed in other subjects.

All the responses from the adult contributors remarked on how music influences a students' social relationships and emotions. Several responses commented on how participating in music activities helps students become more self-confident and disciplined and increases their social skills. In addition, students learn skills such as responsibility, respectful, goal setting, and commitment. One board member believed that discipline and perseverance can be gained by learning to play an instrument and participating in a music group. A music teacher, MT 2 remarked, "The real music benefits . . . activates a part of your soul and makes you a more complete human being." Although not tangible, I believe these are some of the most important benefits of participating in music.

It was remarkable how the student responses aligned with the responses from the adult contributors. The majority of their comments focused on gaining confidence, becoming more disciplined, and making friends. Other viewpoints included thinking

about how music may influence their future and the use of the music to reduce stress. In this program, children attend private and group lessons, join an orchestra, and participate in multiple performances. As a result, students have an opportunity to develop a relationship with their private teacher and bond with other musicians in the program. Through these experiences, I believe it increases their ability to acquire social and emotional benefits. For example, when performing, students may gain a sense of social inclusion and increase their self-esteem and confidence. Moreover, these benefits are increased when students receive positive responses from the audience. As an educator, I feel strongly that it is the responsibility of the teacher to help foster students in their social and emotional development.

Theme IX: Provides advantages to the school and community.

Subtheme A: Enriches school environment. As the findings indicated, the adult contributors responded that the program did enrich the school community. As evidenced by the adult contributors' responses, the focus was how the program enriches the school community and serves the needs of both the adult contributors and the students of the district. District administrators believed the program helps to create a positive school environment. In addition, board members elaborated on the value and unique ability for this program to bring students and parents together for a way to establish relationships, support each other, and work together to run the program. For example, the students in the program are eager to perform and the students in the audience are excited to listen as both groups benefit from these musical events. Furthermore, parents spoke fondly of the student performances and acknowledged that good relationships and community building among the adult contributors were a result of having this program in the district. Finally,

many responses acknowledged how the program promotes that working together for a common goal creates a spirit of community within the school environment.

Subtheme B: Enriches community environment. In sum, the adult contributors commented the program does enrich the community. Their responses indicated it adds value and draws the community members together. For example, a district administrator felt the advantages of having this program in the community includes the high quality of musicians it produces and the ability to unite community members. Students and parents also benefitted from the program, because it provided opportunities for the students to perform. Furthermore, it created ways for the students and parents to meet people in the community. For example, a board member recognized the participants of the program and the community members are grateful to have this program in their schools. The music teachers acknowledged a student's participation in a music program continues throughout their educational experiences and into their work within the community. Finally, the lead teacher remarked, "Music is vital to our having healthy communities. This music program in the district does help the community."

The findings from the adult contributors' responses and an observation of a musical event involving all participants of the program provided triangulation for the themes of enriches the school and community environment.

Observation: Subtheme B: Enriches community environment.

Vignette of "Spring Concert":

The "Spring Concert" of the program has been acknowledged as a special event. Twelve of the 15 adult contributors referred to the concert during their interview. They felt that this concert was the most important and meaningful event of the program. In

addition, eight of the 12 students commented about the concert on their student questionnaire. They reported that this was their favorite event.

This annual performance of the program is the largest musical event of the year for the adult contributors, the students, and their family members. In addition, the members of the community are moved while listening to the performance of these talented students. The concert is held at a high school in a neighboring town due to the large number of people participating in and attending the event. To provide an account of the “Spring Concert” and add an element of creativity to this research study, I included a vignette. After observing the concert, I wanted to share my thoughts about the performance in a way that was as unique as the experience. Therefore, I wrote the following vignette of the “Spring Concert.”

Sunday, March 18, 2018

It’s Springtime, time to perform.

Music brings many feelings.

I play *Twinkle, Twinkle, Little Star*, I feel like a child.

I play *Minuet in C* or *Minuet 3*, I feel grown-up.

I play *Danza* or *Jupiter*, I feel like I’m somewhere else.

I play *Cluck Old Hen* or a Waltz by Brahms, I feel like dancing.

I play *The Pink Panther*, I feel mysterious.

I play *The Moon Over the Ruined Castle*, I feel sad.

It’s Springtime, time to perform.

Music brings us together.

Time to make music with others.

Time to share with family and friends.

Audiences that share the same performance.

Communities that join for a common purpose.

It's Springtime, time to perform.

Time to be proud.

Time to be recognized.

Time to take a bow and receive applause.

Always time to play more.

Time to play an encore.

It's Springtime, time to perform.

Time to play alone, I can improvise.

Time to play with others, I play in an orchestra.

Time to perform, I know the tunes will never end.

As it will be Springtime once again.

It was obvious why this concert is held in such high regard. This event helped bring schools, families, and community members together as the theater was filled with audience members of all ages. Their behavior demonstrated they were excited to listen to the wonderful music making as they sat quietly in their seats while carefully following the program notes. Many audience members were holding flowers or other gifts to present to the musicians and the teachers after the performance to acknowledge a job well done.

It was a moving experience to observe students perform in their formal concert black and white attire. The students had impeccable stage presence with their eyes

focused on the teacher while they maintained proper playing position. The musicians performed at times with like instruments, as part of an ensemble, or alone as soloists. They performed a variety of musical selections that showcased their expressive playing from familiar, to lyrical, to downright silly. Although serious faces were seen among the performers, you could sense the children were proud of their accomplishments as they looked directly at the audience and bowed after each piece, which is a common practice in the Suzuki method. I was excited to share the enthusiasm with others in the audience as we acknowledged each piece with loud applause.

Along with the findings, the literature confirmed that music enriches a school and community environment. As a way to improve parent and community involvement practices, the national PTA has addressed the importance of building family-school partnerships. It believes that supporting students in the educational process requires parents, teachers, and the community working together (PTA, n.d.). Of its six National Standards for Family-School Partnerships (PTA, 2008, p. 3), Standard 6 states, “Collaborating with Community,” which addresses bringing together students, families and school staff to promote greater opportunities, services, and participation. Furthermore, in a study by NAMM and Grunwald Associates LLC (2015), a survey was given to music teachers and parents to gain an understanding of the importance of a music education. According to the survey, both teachers and parents reported that the benefits included feeling more involved with the school community, feeling more excited to attend school, and creating connections between school and community (NAMM & Grunwald Associates LLC, 2015). In addition, Longley (1999) highlighted how the arts benefit the school and community environment. One school profiled in her study

acknowledged that teachers, students, and the community benefit from multiple opportunities to participate in musical activities. Finally, collaborating with the community is important because it allows for coordinating resources available in the community for families, students, and the school to learning to enrich their knowledge, skills, and talents (Epstein, et al., 2009).

Synthesis and interpretation of Theme IX findings. When I reviewed the adult contributors' responses from the subthemes related to Theme IX Provides advantages to the School and Community, I was amazed at the similarities of their comments. It was striking that the majority of the responses strongly described their viewpoints of the benefits to both environments. It was impressive to learn how a music program in an elementary school district could have such a major impact on a school and community. I believe the findings clearly acknowledged this program promotes a strong bonding between school and community. For example, a district administrator commented that performances are shared in the community. He elaborated that the "Spring Concert" of this program is enjoyed by a huge audience and adds value to the community. A parent acknowledged that participating in this program offers many opportunities to communicate and collaborate with other people in the community. I agree with a music teacher's comment that music is vital to having healthy communities. Moreover, opportunities to participate in a school's music program are important because they give students a chance to form relationships and perform with one another. Performances throughout the year provide experiences to work together and make beautiful music. For example, the "Spring Concert" is a highlight because it benefits both school and

community. Because this is meaningful musical experience for me and my family, we will wait in anticipation—As it will be Springtime once again.

Recommendations for Future Research

The following two recommendations suggested for future research emerged: to conduct other studies that describe music programs and to gain student perspectives. The first recommendation for future research would be to conduct a case study describing other unique approaches to building and maintaining arts and music education programs. Possible examples might include researching a band music program supported by the school and community. A second recommendation for future research would be to study the students in a music program to see what they personally think of its value. The purpose of this study could be to gain the perceptions, thoughts, and experiences of students regarding how they view music making and its importance to learning music as a subject. In addition, this study would gain knowledge about how students who participate in a music program believe it contributes to their academic achievement and social and emotional development as part of a well-rounded education.

Conclusions

There are four conclusions from this study:

Conclusion I

I discovered that there is a unique way to build and maintain arts and music programs in schools. This study showed the model of a particular string music program that was successful in building and maintaining a public school district program. From this model, educators who create all types of music programs, other core academic subjects, and extracurricular activities across the United States could gain insight as to

how to support their programs. In this program, a key factor in reinstating string music education in the schools was parents' taking the lead position. By organizing and approaching the school district to ask for partial funding and use of facilities, parents were able to develop a valuable string music program.

Conclusion II

To sustain this program, parents served in designated roles on the parent-run board. The members of the board, along with district administrators, a lead teacher, music teachers, and parents, worked together to maintain a multifaceted program that was established as a not-for-profit 501(c)(3).

Conclusion III

This program encouraged a high level of parent involvement, which was embedded in the organization and management structure and educational components. Parents in their volunteer positions, such as serving as a member of the board to selling raffle tickets at a concert, were essential in meeting the goals of the program. In addition, parents established strong relationships with teachers and played an active role in supporting their child's education, because the primary role of the parent is to assist their child with home practice.

Conclusion IV

The events and programs presented by this string music program have educated and touched the hearts of thousands of people for more than 40 years.

Limitations of This Study

The limitations of this case study included the limited time frame, the small sample size, observations of program events, and the Midwest location. The first

limitation of this study included the 1-year time frame to collect data about this string music program. The second limitation of this study designated the number of participants, which included a total of 15 interviews conducted with the adult contributors. The third limitation of this study addressed the events observed of the program. During the course of this year, 21 events were observed. It was not possible to observe all of the events of the program, because certain events occur on a biyearly schedule. For example, every other year, this string program schedules either a workshop event or a string music program faculty recital. For this study, I was able to observe the faculty recital held in December 2017. The fourth limitation of this study was the location, because this music program was focused on a public school district, kindergarten through eighth grade, located in a middle-to-upper-class suburb in a metropolitan area in the Midwest. Therefore, the findings may not be transferrable to other settings, because each context has its unique dynamics and culture. The user of insights and knowledge gained from the study's findings will need to be mindful and respectful to the local social, economic, and cultural circumstances and to implement them accordingly.

Implications of This Study

In this study, implications are defined as follows: "An understanding of the reason or reasons for the logical consequences of an event or proposition" (Corsini, 1999, p. 474). As arts and music education continues to face challenges due to funding and lack of support in a school's curriculum, the implications of this study include the following: (a) allowing this string music program to serve as a model, (b) providing options for parent involvement in the organizing and managing of school programs, (c) building communication and collaboration among the adult contributors, (d) making music

accessible to more students, (e) offering a possible solution to financial concerns, and (f) increasing opportunities for student participation and teamwork in musical activities. At the time of reinstatement, the program used a unique approach to building and maintaining string music instruction in an elementary public school district.

As I reflect on the contributions of parents' active involvement to the success of the string music program, I was impressed with the multiple levels of their involvement. Throughout Chapters Four through Six, the parents' roles and responsibilities and how they participated in the program—such as being a member of the parent-run board, assisting in their children's educational process, providing funding, and volunteering—were discussed. The themes that emerged from interviews with the adult contributors (school district administrators, parent-run board members, music teachers, and parents), as well as information presented from the other sources of evidence, such as the observations and documents, provided a holistic picture of how the parents contributed to building and sustaining the program.

A common thread within the data was the high level of parent involvement. For example, it was apparent in the organizational structure (unique program management and Suzuki instructional method), funding of program (tuition and additional sources), and program successes. Furthermore, the communication and collaboration among the parents and the other adult contributors was critical for the organization and management of the program, successful outcomes of planned program events, and advocacy efforts. Finally, the parents acknowledged the benefits of the program as it contributes to a student's well-rounded education and provides advantages to the school and community. I believe that is why parents were essential in reinstating the string music program after

being eliminated from the district and continue to take an active role in maintaining its success for more than 40 years.

Therefore, the following implications could serve as examples for district administrators, board members, teachers, and parents in a school system.

The first implication of this study is that this program could serve as a model for schools in need of building a music program. For example, community members might take the lead by working collaboratively with other adult contributors in creating a music program, such as an orchestra or band. The management and leadership of the program could be under the direction of a parent-run board and a lead teacher. District administrators, such as superintendents, fine arts coordinators, and principals would provide support and work hand-in-hand with a parent-run board, lead teacher/music teachers, and parent volunteers in the organization and management of the program. Although each school district is unique, parents and music educators who would like to build a music program under the direction of a parent-run board may want to consider this study's implication.

The second implication illustrates the organization and management concept of a music program under the direction of a parent-run board. This concept could be used to provide a structure to any core academic subject or extracurricular activity of a school. In this respect, a parent-run board is a co-op between the community and school that integrates the community members into a leadership role. Equally important, by-laws provide a structure for the rules and regulations of a program. In addition, specific roles and responsibilities should be developed for parents and the lead teacher to facilitate communication and collaboration and to achieve the mission and goals of a program.

Furthermore, parents would recognize their efforts as beneficial to the school and community, as well as to the achievements made by their children's participation in the program.

The third implication of this study is that teamwork among the adult contributors would result in effective communication and collaborative efforts, helping to ensure the success of building and maintaining a successful music program. To begin, parents could be challenged to move beyond traditional levels of participation, such as fundraising efforts, by assuming more responsibility in the educational process and management of the program. This might be accomplished by parents attending lessons and group rehearsals, working with teachers, and helping their child with home practice to achieve the desired educational outcomes. In addition, a parent could volunteer to act as a school representative coordinator to develop relationships with school staff, parents, and music teachers to strengthen enrollment by participating and assisting with the recruitment and registration process. Moreover, a parent may become a member of a parent-run board to work in collaboration with other board members, the lead teacher, and parents to meet the identified goals of the program. Next, the district fine arts coordinator and the assistant superintendent for student learning may take an active role in supporting the program. This support could be achieved by communicating and collaborating with school principals, staff, and the lead music teacher to plan events, resolve any challenges, or help with contract negotiations for the program. Finally, the lead teacher and other teachers would meet to develop the curriculum; plan a parent education component; and discuss what needs to be communicated to school staff, parents, and students to maintain a successful music program.

A fourth implication of this study is providing students greater accessibility to participate in a string music program. The availability of a school program such as this one could provide an opportunity for more students to join a musical activity. Moreover, highly qualified music teachers could be hired to provide instruction during the school day using school facilities. Families would be given an opportunity to enroll their children in music instruction on a string instrument (violin, cello) starting at an early age, because enrollment would begin in kindergarten. These options might allow for instruction to be provided to students who might not otherwise have the possibility to participate in a music activity due to circumstances such as availability, location, and expense.

A fifth implication of this study indicates that insufficient funds should not be a justification for the lack of a program (core academic subject or extracurricular activity) in schools. Oftentimes, programs are dismissed before they are given serious consideration, because a claim is made that there is not enough funding. This music program shows that between the funding provided by the district (40%) and parent tuition (60%), a program can exist. In addition, financial support obtained from fundraising events and scholarships are effective ways to lower the cost of participating in a program.

A sixth implication of this study is that it may lead to greater opportunities for student involvement and teamwork in musical activities. As opposed to receiving only private instruction on an instrument, this program offers students the opportunity to participate in (a) private lessons with parent involvement, (b) repertoire classes (group rehearsals), (c) orchestra rehearsals, (d) special events such as workshop days and solo recitals, and (e) performances. Therefore, this program provides a way for students to

experience a sense of teamwork and opportunities for communicating and collaborating with other students while learning to play a musical instrument. Furthermore, benefits gained by participating in this program could include those in the area of social and emotional development. In addition, this program incorporates a component of student leadership because opportunities are available for advanced students to act as role models and assist helping beginning students in the program.

A seventh implication of this study is that teamwork among the adult contributors could result in starting afterschool programs such yoga, chess club, or drama classes. These clubs and classes could involve district administrators, parents, teachers, and students in ways similar to the string music program to make these activities available throughout the schools of a district. This would require these individuals to work together to provide resources such as funding, materials, facilities, transportation, and instruction to support these activities. Participation in these programs would have the potential to promote a student's academic achievement and social and emotional development.

An eighth implication of this study addresses culturally relevant curriculum in the arts. For example, it may be worth incorporating components of the string music program to build an afterschool music program, such as a Mariachi band. Teachers could communicate with a designated parent representative to obtain a district-funded grant to provide necessary resources such as funding for music teachers, instruments, and teaching materials. Communication and collaboration among schoolteachers, district administrators and staff, music teachers, parents, and music companies would be necessary to provide musical instruction and support, obtain musical supplies, and arrange space and scheduling requirements for practicing and performing. By

participating in this music program, students would gain cultural awareness, either in their own culture or one that is unfamiliar to them, learn to play an instrument, work as a member of a team, and give performances. In addition, the students and community would experience the joy of music making and benefit from an aesthetic experience.

A ninth implication of this study addresses the elimination of other core academic subjects such as science in a school setting. In this case, the parents should work with district administrators to reinstate a science curriculum. A district administrator might contact the management of a science company in the area to create a partnership. This partnership could result in the company helping to fund science education in the school. Additional benefits of this partnership might include obtaining science materials, assisting teachers with instruction, and collaborating with teachers and parents to arrange educational field trips to the science company.

A tenth implication of this study may apply to any community that has a park district. In the event of a failed bond issue, which results in the elimination of park district programs, members of a community could work together to reinstate the programs. For example, parents who value sports and are interested in having children participate in soccer could establish a parent-run board to oversee a soccer program. The board would communicate and collaborate with stakeholders in the community, such as village officials, athletes, and parent volunteers to meet the needs of the program. Within this organizational structure, the parent-run board members would hire coaches and referees, build the teams, make a schedule of practices and games, and coordinate the use of athletic fields. The board would also designate a soccer coach, as a lead coach, to help manage the program. Furthermore, it would require the necessity of the board to work

with families and members of the community to provide financial assistance and advocate for the program for continued success.

Personal Experiences

Learning about this string music program has been an invaluable educational and personal experience. It was a pleasure to be able to work with knowledgeable, passionate, and caring individuals in the field of music education. Among the highlights of completing this research study, I remain in awe of the talents and love of music displayed by those who participate in this string music program. Further satisfaction came from identifying the school district and community in which this program takes place as supportive of the arts and deeply committed to exposing children to a wonderful musical experience.

Furthermore, this opportunity has presented me with a unique model to promote music in our schools. It was fascinating to learn about the history of this unique program and the collaborative efforts among the adult contributors to maintain a music program in a school district. Sharing the findings of this research will allow me to continue advocating for music. My dedication to advocate for arts and music education remains a lifelong passion and will be a significant influence in my future work. I strongly believe that building and maintaining these programs in schools is essential for the development of the whole child. Therefore, I will remain current with research that addresses the contribution of the arts and music education to a students' academic achievement and social and emotional development. In addition, I look forward to remaining an active member of professional organizations by participating in activities related to arts and music curriculum, development, and advocacy.

While collecting data for this study, it came to my attention that controversy around keeping the arts in the schools was occurring in a neighboring school district. This potential cut in programs was scheduled to occur in the district I attended as an elementary student. In the winter of 2018, this district announced that the arts and music education programs would be eliminated due to a lack of funding. On the ballot of an upcoming election in spring, a bond issue, if approved, would provide financial support to the elementary school district.

Hearing about this crisis and what it would mean to the students of the schools—if arts and music education were eliminated—reminded me of my own experiences. I asked myself, “what if there had not been an instrumental band program during my years as a student?” I felt a sense of joy and satisfaction participating with others in musical activities at my school. I was fortunate that my elementary public school music education gave me a solid foundation to become an accomplished musician and educator. Furthermore, my early educational experiences helped me to develop a passion and respect for music in my life.

I was pleased when I heard the bond issue had been approved on the ballot. The people in the community voted “yes” and showed support to help maintain quality arts and music education programs in their schools. Moreover, hearing about the possible elimination of the band and orchestra program in my childhood neighborhood reinforced my commitment to continue advocating for arts and music education in our schools and in the community.

Summary

It is important that schools continue to build and maintain arts and music education programs. In recent times, challenges existed for providing educational and financial support for music in the curriculum. Therefore, I conducted a case study of a string music program, located in a Midwest suburban elementary public school district, to examine the organization and management of a community-driven string music program under the direction of a parent-run board. The findings showed that collaborative efforts among the adult contributors (district administrators, parent-run board members, music teachers, and parents) were essential in running a successful music program. In addition, the benefits obtained from participating in a music program included learning how to play a musical instrument, improving students' academic achievements, and encouraging social and emotional development.

To assist in advocating for music in the curriculum, a vast amount of research has been conducted in the area of student academic achievement and social and emotional development. Recent attention has focused on neuroscience and the importance of developing behaviors, such as discipline and working well with others to become responsible citizens and function effectively in today's society. The findings indicated the benefits of including the arts, music in particular, as contributing to educating the whole child. Also, the emphasis placed on parent and community involvement is a factor in providing support and guidance to assist in achieving the goals of the music program.

Adapting the procedures of Yin (2009), data for this study were collected from multiple sources of evidence: interviews, observations, documents, archival records, physical artifacts, and student questionnaires. The findings showed that a focus on organizational structure, teamwork, and benefits were critical for the success of the music

program. For example, the themes within the category of organizational structure included unique program management, funding requirements, successes, and challenges of the program. The themes within the category of teamwork included communication and collaboration essential for organization and management and the successful outcome of planned program events, and advocacy efforts essential in maintaining program. The themes within the category of benefits included contributions to a well-rounded education for students and advantages to the school and community.

This study has the potential to serve as a model for other schools and communities attempting to build and maintain arts programs, other core curriculum programs, afterschool programs, and community programs with financial limitations. Moreover, future research could augment the findings from this study and provide further understanding and solutions to issues related to arts and music education programs. Among the most satisfying aspects of this research was the awareness of this string music program as it brings joy and provides an aesthetic experience to students, parents, teachers, administrators, and members of the community. To close, I will refer to a quote, written in calligraphy in the school hallway, where the students in this program practice each week, *“Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything” – Plato.*

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APPENDIX A: IRRB APPROVAL

Office of the Provost
122 South Michigan Avenue
Chicago, Illinois 60603-6162

www.nl.edu
P/F 312.261.3729

June 7, 2017

Karen Sarasin 1216 E. Woodford Place Arlington Heights, IL 60004

Dear Karen Sarasin:

The Institutional Research Review Board (IRRB) has received your application for your research study “A Suburban Case of Community Mobilization for Music Education: Lessons for Arts Education in a Cash-Strapped World.” IRRB has noted that your application is complete and that your study has been approved by IRRB. Your application has been filed as Expedited in the Office of the Provost.

Please note that the approval for your study is for one year, from June 7, 2017 to June 7, 2018. At the end of that year, please inform the IRRB in writing of the status of the study (i.e. complete, continuing). During this time, if your study changes in ways that impact human participants differently or more significantly than indicated in the current application, please submit a Change of Research Study form to the IRRB, which may be found on NLU’s IRRB website.

All good wishes for the successful completion of your research.

Sincerely,

Shaunti Knauth, Ph.D. Chair, IRRB

APPENDIX B: INFORMED AND PARENTAL CONSENT FORMS AND ASSENT FORM

Informed Consent Form – Adult Interview and Survey

My name is Karen Sarasin, and I am a doctoral student at National-Louis University. I am asking you to participate in this study which is a dissertation entitled, “A Suburban Case of Community Mobilization for Music Education: Lessons for Arts Education in a Cash-Strapped World” occurring from April 2017-October 2017. The purpose of this descriptive single case study is to examine the organization and management of a string music program under the direction of a parent-run board.

It is expected that the findings from this study may help educational stakeholders to develop a deeper understanding of the collaborative efforts of those involved in a music program as a way to build and maintain arts and music education programs in schools as part of a well-rounded education. Furthermore, this program has the potential to serve as a model for other school districts facing the decreasing number and elimination of these programs in the curriculum within the challenges of our current educational climate.

This form outlines the purpose of this study and provides a description of your involvement and rights as a participant. By signing below, you are providing consent to participate in a research project conducted by Karen Sarasin, doctoral student, at National-Louis University, Wheeling, IL.

Participation in this study will include:

- One individual interview scheduled at your convenience in the summer or the fall of the 2016-17 academic year.
- Interview will last approximately 60 minutes or more and include between 14 and 16 questions to examine how adult contributors of a string music program collaborate in the organization and management of the music program and view the contributions of arts and music programs as part of a well-rounded education.

Interview will be audio recorded and transcribed professionally. Participants will be asked to review and approve their interview transcript.

- One self-reported demographic survey to be completed at the time of the interview.
 - An anonymous self-reported demographic survey asking between seven and eight questions to be completed by the adult contributor participants. The questions are either forced choice or short answers estimating approximately five minutes to complete your responses.

Your participation in this study is voluntary and you may decline or withdraw at any time without penalty or bias. The researcher does not hold a place of authority, nor have influence over the participant, and the participant is not under employment of the researcher. Additionally, your decision whether or not to participate in this study will not affect your current or future relations with the researcher.

The results of this study may be published or otherwise reported at conferences and used to inform educators. Participants' identities will not be revealed. The researcher collects data and reports it anonymously so that it contains no identifiers that could connect data to individual participants. To ensure confidentiality the researcher will secure recordings, transcripts, and the self-reported demographic survey in a locked cabinet in her home office. Only the researcher (myself) will have access to data. Following completion of this study, the researcher will store data in a locked file for at least three years before being destroyed.

There are no anticipated risks or benefits, no greater than that encountered in daily life. Further, the information gained from this study could be useful to other educational organizations and parent groups. Upon request you may receive summary results from this study. Please email the researcher, Karen Sarasin at National-Louis University to request results from this study.

In the event that you have questions or require additional information, please contact the researcher, Karen Sarasin; email: ksarasin@my.nl.edu, email. If you have any concerns or questions before or during participation that have not been addressed by the researcher, you may contact my dissertation committee co-chairs: Associate Professor, Director, Teacher Leadership Endorsement and M.Ed., School of Advanced Professional Programs, Sara K. Schneider; email: sara.k.schneider@nl.edu; phone: 312-593-2345; National-Louis University, 122 South Michigan Avenue, Chicago, IL 60603; or Professor, Educational Foundations and Inquiry Director, Curriculum, Advocacy, and Policy, Efrat Sara Efron; email: sefron@nl.edu; phone: 224-233-2767 National-Louis University, 5202 Old Orchard Road, Skokie, IL 60077. The co-chairs of National-Louis University's Institutional Research Review Board are: Director of Engaged Research, Shaunti Knauth; email: shaunti.knauth@nl.edu; phone: 312-261-3526. National-Louis University, 122 South Michigan Avenue, Chicago, IL 60603 and Assistant Professor, National College of Education, Carol Burg; email: cburg@nl.edu; phone: 813-397-2109. Florida Regional Learning Center, 5110 Sunforest Drive, Suite 102. Tampa, FL 33634.

Thank you for your consideration.

Participant's Printed Name

Participant's Signature

Date

Researcher's Printed Name

Researcher's Signature

Date

Parental Consent Form

My name is Karen Sarasin, and I am a doctoral student at National Louis University. I am asking you to provide permission for your child to participate in this study which is a dissertation entitled, "A Suburban Case of Community Mobilization for Music Education: Lessons for Arts Education in a Cash-Strapped World" occurring from April 2017-October 2017. The purpose of this descriptive single case study is to examine the organization and management of a string music program under the direction of a parent-run board.

It is expected that the findings from this study may help educational stakeholders to develop a deeper understanding of the collaborative efforts of those involved in a music program as a way to build and maintain arts and music education programs in schools as part of a well-rounded education. Furthermore, this program has the potential to serve as a model for other school districts facing the decreasing number and elimination of these programs in the curriculum within the challenges of our current educational climate.

Although the purpose of the study does not require data from the students, a brief open-ended questionnaire containing five questions was designed in an effort to identify their views about participating in the program. The parent or guardian will give this questionnaire to their child.

This form outlines the purpose of the study and provides a description of your involvement and rights as a parent or guardian of a minor. By signing below, you are providing consent to for your child participate in a research project conducted by Karen Sarasin, doctoral student, at National Louis University, Wheeling.

Participation in this study will include:

One questionnaire completed at your child's convenience in the spring or summer of the 2016-17 academic year. The researcher will provide to the parents the questionnaire for their child, Parental Consent and Assent Forms, and a self-addressed stamped envelope and upon completion return them to the researcher by regular U.S. mail.

- Open-ended questionnaire will include five questions. Your child is encouraged to write at least a sentence or two in response to each question estimating approximately 15 minutes for them to write their views.

Your child's participation in this study is voluntary and they may decline or withdraw at any time without penalty or bias. The researcher does not hold a place of authority, nor have influence over the participant, and the participant is not under employment of the researcher. Additionally, your child's decision whether or not to participate in this study will not affect their current or future relations with the researcher.

The results of this study may be published or otherwise reported at conferences and used to inform educators but participants' identities will in no way be revealed. The researcher collects data and reports it anonymously so that it contains no identifiers that could connect data to individual participants. To ensure confidentiality the researcher will secure the questionnaire in a locked cabinet in her home office. Only the researcher (myself) will have access to data. Following completion of this study, the researcher will store data in a locked file for at least three years before being destroyed.

There are no anticipated risks or benefits, no greater than that encountered in daily life. Further, the information gained from this study could be useful to other educational organizations and parent groups. Upon request you may receive summary results from this study. Please email the researcher, Karen Sarasin at National Louis University to request results from this study.

In the event that you have questions or require additional information, please contact the researcher, Karen Sarasin; email: ksarasin@my.nl.edu, email. If you have any concerns or questions before or during participation that have not been addressed by the researcher, you may contact my dissertation committee co-chairs: Associate Professor, Director, Teacher Leadership Endorsement and M.Ed., School of Advanced Professional Programs, Sara K. Schneider; email: sara.k.schneider@nl.edu; phone: 312-593-2345; National-Louis University, 122 South Michigan Avenue, Chicago, IL 60603; or Professor, Educational Foundations and Inquiry Director, Curriculum, Advocacy, and Policy, Efrat Sara Efron; email: sefron@nl.edu; phone: 224-233-2767 National-Louis University, 5202 Old Orchard Road, Skokie, IL 60077. The co-chairs of National-Louis University's Institutional Research Review Board are: Director of Engaged Research, Shaunti Knauth; email: shaunti.knauth@nl.edu; phone: 312-261-3526. National-Louis

University, 122 South Michigan Avenue, Chicago, IL and Assistant Professor, National College of Education, Carol Burg; email: cburg@nl.edu; phone: 813-397-2109. Florida Regional Learning Center, 5110 Sunforest Drive, Suite 102, Tampa, Florida.

Thank you for your consideration.

Parent of Guardian's Printed Name

Parent of Guardian's Signature

Date

Researcher's Printed Name

Researcher's Signature

Date

Assent Form

My name is Ms. Sarasin, and I am a student at National-Louis University. I am asking you to provide permission to participate in a research study about a string music program occurring from April 2017-October 2017. The purpose of this study is to examine the organization and management of a string music program under the direction of a parent-run board.

It is expected that the findings from this study may help educational stakeholders to develop a deeper understanding of the collaborative efforts of those involved in a music program as a way to build and maintain arts and music education programs in schools as part of a well-rounded education. Furthermore, this program has the potential to serve as a model for other school districts facing the decreasing number and elimination of these programs in the curriculum within the challenges of our current educational climate.

This form outlines the purpose of this study and provides a description of your involvement and rights as a minor. By signing below, you are providing consent to participate in a research project conducted by Ms. Sarasin, student, at National-Louis University, Wheeling, IL.

Participation in this study will include:

- One questionnaire completed at your convenience in the spring or summer of the 2016-17 academic year.
 - Open-ended questionnaire will include five questions. Please try to write at least a sentence or two in response to each question estimating approximately 15 minutes for you to write your views.

Your participation in this study is voluntary and you may decline or withdraw at any time without penalty or bias. The researcher does not hold a place of authority, nor have influence over the participant, and the participant is not under employment of the researcher. Additionally, your decision whether or not to participate in this study will not affect your current or future relations with the researcher.

The results of this study may be published or otherwise reported at conferences and used to inform educators but participants' identities will not be revealed. The researcher collects data and reports it anonymously so that it contains no identifiers that could connect data to individual participants. To ensure confidentiality the researcher will secure the questionnaire in a locked cabinet in her home office. Only the researcher (myself) will have access to data. Following completion of this study, the researcher will store data in a locked file for at least three years before being destroyed.

There are no anticipated risks or benefits, no greater than that encountered in daily life. Further, the information gained from this study could be useful to other educational organizations and parent groups. Upon request you may receive summary results from this study. Please email the researcher, Ms. Sarasin at National-Louis University to request results from this study.

In the event that you have questions or require additional information, please contact the researcher, Karen Sarasin; email: ksarasin@my.nl.edu, email. If you have any concerns or questions before or during participation that have not been addressed by the researcher, you may contact my dissertation committee co-chairs: Associate Professor, Director, Teacher Leadership Endorsement and M.Ed., School of Advanced Professional Programs, Sara K. Schneider; email: sara.k.schneider@nl.edu; phone: 312-593-2345; National-Louis University, 122 South Michigan Avenue, Chicago, IL 60603; or Professor, Educational Foundations and Inquiry Director, Curriculum, Advocacy, and Policy, Efrat Sara Efron; email: sefron@nl.edu; phone: 224-233-2767 National-Louis University, 5202 Old Orchard Road, Skokie, IL 60077. The co-chairs of

National-Louis University's Institutional Research Review Board are: Director of Engaged Research, Shaunti Knauth; email: shaunti.knauth@nl.edu; phone: 312-261-3526. National-Louis University, 122 South Michigan Avenue, Chicago, IL 60603 and Assistant Professor, National College of Education, Carol Burg; email: cburg@nl.edu; phone: 813-397-2109. Florida Regional Learning Center, 5110 Sunforest Drive, Suite 102. Tampa, FL 33634.

Thank you for your consideration.

Minor's Printed Name

Minor's Signature

Date

Researcher's Printed Name

Researcher's Signature

Date

APPENDIX C: SELF-REPORTED DEMOGRAPHIC SURVEY

Adult Contributors Self-Reported Demographic Survey (Parent-Run Board Members and Parents)

[illegible]

APPENDIX D: PERMISSION FOR USE OF SITE

(Information may be withheld or listed as String Music Program to maintain confidentiality on Appendices D–S).

Dear Assistant Superintendent for Student Learning,

March 9, 2017

My name is Karen Sarasin, and I am a doctoral student at National Louis University. I am working to complete a dissertation entitled, “A Suburban Case of Community Mobilization for Music Education: Lessons for Arts Education in a Cash-Strapped World.” The purpose of this descriptive single case study is to examine the organization and management of a string music program under the direction of a parent-run board.

It is expected that the findings from this study may help educational stakeholders to develop a deeper understanding of the collaborative efforts of those involved as a way to build and maintain arts and music education programs in schools as part of a well-rounded education. Furthermore, this program has the potential to serve as a model for other school districts facing the decreasing number of and elimination of these programs in the curriculum within the challenges of our current educational climate.

I will need to have discussions with various people involved in the string music program to better understand the organization and management of this program. I will take the information I receive from sources such as interviews with adult participants (school district administrators, members of the parent-run board, music teachers, and parents) and observations of the string music program events such as meetings, rehearsals, and performances. Documents will be collected from announcements used to recruit students to the program, newsletters, performances, and materials in the

possession of the parent-run board. Documents will also include microfiche of newspaper articles to report historical information of the program. The students' participation in completing a questionnaire will represent additional data. Twelve students who are active in the string music program will be asked by their parents to complete a five-question questionnaire to obtain their views about participating. Artifacts will include collecting musical excerpts from various rehearsals and performances to produce a CD for this study as a way to show the musical accomplishments of the students.

I hope that you will assist me in obtaining permission to complete my dissertation research in this district. In order to conduct interviews with the participants, I would appreciate your help in granting the use of either office or classroom space. I am currently making plans to begin my work in April 2017 and estimated to be completed by October 2017. My dissertation committee chair is Dr. Sara Schneider, Associate Professor at National Louis University. Her contact information is Sara.Schneider@nl.edu (312) 593-2345.

I would like to thank you in advance for your willingness to support this research.

Sincerely,

Karen Sarasin

Student, National Louis University, ksarasin@my.nl.edu

APPENDIX E: INTERVIEW PROTOCOL**Interview Questions for District Administrators of the String Music Program**

These questions have been formulated to allow you to inform me about yourself and your role and responsibilities, along with the collaborative efforts, that help in the organization and management of this community-driven string music program. In addition, having an opportunity to share what you see as the benefits of an arts education. The community-driven string music program will be referred to as the music program.

1. How would you describe your role and responsibilities as an adult contributor in the management of this music program?
2. How would you describe the collaborative relationship you have as an adult contributor in the management of this music program? Provide examples.
3. What components of this music program make this a collaborative effort?
4. What are the functional processes of this music program?
5. How would you describe the organizational structure of this music program?
6. How is this music program funded?
7. What would you identify as the successes and challenges of implementing this music program?
8. What barriers exist related to this music program that may have an impact on this district?
9. What features of this music program do you believe define this program as innovative or unique?

10. Do you have a favorite event that takes place as part of program and why?
11. How would you describe your role as an arts advocate in maintaining arts education within a school district?
12. How does an arts education influence a student's well-rounded education and what are the benefits to the students participating in this music program? Share concrete examples to illustrate your understanding.
13. How does this program benefit the district and community? Provide examples.
14. How do you think this music program has the potential to serve as a model to other school districts facing the challenges of today's educational climate?

Is there anything else you would like to add or I have missed or forgotten to ask?

Interview Questions for the Parent-Run Board Members of the String Music Program

These questions have been formulated to allow you to inform me about yourself and your role and responsibilities, along with the collaborative efforts, that help in the organization and management of this community-driven string music program. In addition, having an opportunity to share what you see as the benefits of an arts education. The community-driven string music program will be referred to as the music program.

1. How would you describe your role and responsibilities as an adult contributor in the management of this music program?

2. How would you describe the collaborative relationship you have as an adult contributor in the management of this music program? Provide examples.
3. What components of this music program make this a collaborative effort?
4. What are the functional processes of this music program?
5. How would you describe the organizational structure of this music program?
6. How is this music program funded?
7. What would you identify as the successes and challenges of implementing this music program?
8. What barriers exist related to this music program that have an impact on this district?
9. What features of this music program do you believe define this program as innovative or unique?
10. Do you have a favorite event that takes place as part of program and why?
11. How did you get involved in this music program?
12. How would you describe your role as an arts advocate in maintaining arts education within a school district? Provide examples.
13. How does an arts education influence a student's well-rounded education and what are the benefits to the students participating in this music program? Share concrete examples to illustrate your understanding.
14. How does this program benefit the district and community? Provide examples.

15. How do you think this music program has the potential to serve as a model to other school districts facing the challenges of today's educational climate?

Is there anything else you would like to add or I have missed or forgotten to ask?

Interview Questions for Music Teachers of the String Music Program

These questions have been formulated to allow you to inform me about yourself and your role and responsibilities, along with the collaborative efforts, that help in the organization and management of this community-driven string music program. In addition, having an opportunity to share what you see as the benefits of an arts education. The community-driven string music program will be referred to as the music program.

1. How would you describe your role and responsibilities as an adult contributor in the management of this music program?
2. How would you describe the collaborative relationship you have as an adult contributor in the management of this music program? Provide examples.
3. What components of this music program make this a collaborative effort?
4. What are the functional processes of this music program?
5. How would you describe the organizational structure of this music program?
6. How is this music program funded?
7. What would you identify as the successes and challenges of implementing this music program?

8. What barriers exist related to this music program that have an impact on this district?
9. What features of this music program do you believe define this program as innovative or unique?
10. 10. Do you have a favorite event that takes place as part of program and why?
11. 11. How did you get involved in this music program?
12. How does your participation in this music program possibly benefit you professionally and personally?
13. How would you describe your role as an arts advocate in maintaining arts education within a school district?
14. How does an arts education influence a student's well-rounded education and what are the benefits to the students participating in this music program?
Share concrete examples to illustrate your understanding.
15. How does this program benefit the district and community? Provide examples.
16. How do you think this music program has the potential to serve as a model to other school districts facing the challenges of today's educational climate?

Is there anything else you would like to add or I have missed or forgotten to ask?

Interview Questions for the Parents of the String Music Program

These questions have been formulated to allow you to inform me about yourself and your role and responsibilities, along with the collaborative efforts, that help in the organization and management of this community-driven string music program. In addition, having an opportunity to share what you see as the benefits of an arts education. The community-driven string music program will be referred to as the music program.

1. How would you describe your role and responsibilities as an adult contributor in the management of this music program?
2. How would you describe the collaborative relationship you have as an adult contributor in the management of this music program? Provide examples.
3. What components of this music program make this a collaborative effort?
4. What are the functional processes of this music program?
5. How would you describe the organizational structure of this music program?
6. How is this music program funded?
7. What would you identify as the successes and challenges of implementing this music program?
8. What barriers exist related to this music program that have an impact on this district?
9. What features of this music program do you believe define this program as innovative or unique?
10. Do you have a favorite event that takes place as part of program and why?

11. How did you get involved in this music program?
12. How would you describe your role as an arts advocate in maintaining arts education within a school district?
13. How does an arts education influence a student's well-rounded education and what are the benefits to the students participating in this music program? Share concrete examples to illustrate your understanding.
14. How does this program benefit the district and community? Provide examples.
15. How do you think this music program has the potential to serve as a model to other school districts facing the challenges of today's educational climate?

Is there anything else you would like to add or I have missed or forgotten to ask?

APPENDIX F: STUDENT QUESTIONNAIRE**Questionnaire for Student Participants of the String Music Program**

These questions have been formulated to provide me with your views about participating in this string music program.

1. What parts of this string music program do you like best? Please give an example.
2. How do you think your participation in this string music program benefits you with your other courses in school? Please give an example.
3. How do you think your participation in this string music program influences you personally or with your classmates? Please give an example.
4. What challenges, if any, have you experienced since being in this string music program? Please give an example.
5. What is or has been your favorite activity while participating in this string music program? Please give an example.

APPENDIX G: OBSERVATION TOPICS PROTOCOL

Activity:

Location:

Date:

Time:

Number of People Observed:

1. Engagement of Individuals

2. Atmosphere

3. Topics Covered

4. Pieces Performed (if applicable)
5. Environment/Room Configuration
6. Other

APPENDIX H: STRING MUSIC PROGRAM RECRUITMENT LETTER**String Music Program**

September 2016

Dear Parent,

Your child heard a performance at school today given by the string students in string music program of the school district. This group provides instruction on violin and cello for students attending or living within the boundaries of district schools. This string music program is a non-profit parent-run organization. It uses the Suzuki instructional method, a world-renowned method of teaching, usually only available in private institutes. The string music program is partially funded by school district, with the remainder coming from tuition paid by participating families. We are most fortunate to have this program as a part of our school experience.

Dr. Suzuki, who developed this teaching method, founded his system on the belief that children can achieve musical ability given positive reinforcement and a musical environment. The goal is not to mass-produce child prodigies or professional musicians. The philosophy goes much deeper than music but uses music as its expression. Children are taught to play much the way a person learns to speak. Repetition, listening and encouragement are the keys.

We invite you to attend our parent information session with music demonstration on:

Wednesday, September 21 at 7:00 p.m.

Many string music parents and teachers will be at the demonstration to help answer any of your questions. You may also register your child for the lessons following the concert. **The registration deadline is Wednesday, September 28.** A tuition check is required for a complete registration. If you cannot attend this demonstration, please feel free to call the appropriate teacher (cello or violin) assigned to your school with questions:

Cellos

Information deleted for privacy

Violins

Information deleted for privacy

The Suzuki approach to music does require time and commitment from a parent. In the beginning, it is vital that a parent be able to attend the child's lessons. The following is a program overview:

- Lessons are held at each of the schools with one of the certified music teachers, each of whom is trained in the Suzuki method. Beginners are usually grouped in pairs in a 30-minute lesson the same day and time each week. Sometimes a single student has a 15-minute lesson. Specific lesson scheduling is up to the individual teacher who makes every effort to work with the classroom teacher for the most opportune lesson time. Most lessons are held at the child's home school.
- The Suzuki method stresses that children learn through deliberate repetitive steps modeled by the music teacher. The parent aids this process by attending the

lesson, listening, taking notes and then reinforcing the lesson concepts during at-home practices. The parent does not have to be able to play the instrument or read music to be successful at helping the child. Working parents who cannot attend the lessons should contact their school's string music teacher to see if they can accommodate your needs.

- Additionally, there is a biweekly group repertoire lesson. The students are arranged in groups of 18-20 students from various schools within the district, according to their playing level. Repertoire is held after school (usually 4:00 or 5:00) every other Thursday at either middle school in the district.
- Your child will also have the opportunity to play in solo recitals as well as the annual spring concert to be held on Sunday, March 12.
- As your child progresses, he/she may participate in one of the three levels of orchestras.
- Tuition fees for beginning students are \$235.00 per semester. The two semesters are September-January and February-May. Tuition covers the cost of the individual as well as the repertoire lessons.
- You also incur the cost of renting the instrument. Rental fees vary and are approximate: cellos \$30/month, violins \$20/month, or rent-to-buy options are available. Note: The string music program offers a \$25 tuition rebate to all new cello students at registration to help offset the higher rental fee. This rebate is only for first semester students.

The string music program in this village has grown each year. The string music program is a wonderful opportunity for you and your child to share the joy of a rewarding musical experience. We hope you can attend the parent information session and demonstration concert on **Wednesday, September 21 at 7:00 p.m.** If you are unable to attend, please contact your school's string music teacher.

Please remember that the registration deadline is Wednesday, September 28.

APPENDIX I: FREQUENTLY ASKED QUESTIONS FOR BEGINNERS

STRING MUSIC PROGRAM FAQ BEGINNERS

Must I attend my child's lesson? The Suzuki Method is firmly rooted in parent participation in the child's learning. Parent attendance is required for student grades K-2. Parent attendance at lessons for beginners of all ages is strongly encouraged; if your student is in grade 3-5 and you cannot attend a daytime lesson you must speak with the teacher before registering. Teachers do their best to work with you to find a lesson time that the parent can attend. However, the string music program is primarily a school-day program. For students in 3rd grade and above, a recording device can be sent with the student if a parent cannot attend the lesson. You must confirm with the teacher first.

When will my child's lesson be scheduled?

Your child will not be scheduled until their registration has been received. Beginners are placed in the available lesson slots on a first come, first served basis. Registrations received after the deadline will be scheduled at the discretion and availability of the string music program teacher at your school.

In most cases, a string music program teacher is at your school one day a week so all lessons at that school will need to be on that day. String music program teachers must work within the scheduling demands and restrictions of each school, including space availability, specials schedules, and non-pullout times as requested by district teachers or a school. Occasionally, a student may be asked to travel to a different school if that is the only way to find a lesson time that works for all parties. If you have a specific scheduling problem that impacts your ability to attend your child's lesson, please contact your string music program teacher.

How are kindergarteners scheduled since they are only in school ½ days? Kindergarteners cannot be pulled from class time. Their lesson will be scheduled opposite their class attendance time.

What is repertoire and must we attend? Repertoire is a large group class that meets approximately twice a month and is a vital part of your child's experience. Your child will be in a class with other children at the same level. Repertoire reinforces what has been taught in the lesson, allows for enrichment of lesson topics, introduces ensemble playing and allows for more in-depth parent education. Repertoire classes are held on Thursdays during after-school hours. They are held at the middle schools to accommodate the larger class sizes.

What is the cost? Tuition is \$235 per semester for beginning students. There are two semesters per year. Instrument rental, book and cd are not included in this price. Beginning cello students will receive a one-time \$25 credit to offset the slightly higher cost of rental and the purchase of a stool.

What payment types are accepted? The string music program accepts check or money order made out to the string music program. If you wish to pay by credit card a \$10 service fee **per lesson slot** will be added to the tuition to cover the string music program's costs. Please contact the string music program treasurer to make a credit card payment and confirm the service fee.

Why should I rent an instrument? Why not just buy an instrument online? Some families have found very inexpensive instruments for sale online. Unfortunately, these instruments are of such low quality that they are almost unplayable. Often, after purchase, families find they must invest 3-4 times the purchase price in repairs and adjustments to the instrument before it is suitable for playing. A rental contract allows the child to access a quality instrument in their size. Repairs, adjustments and upgrades in size are all included in the rental contract along with insurance for theft or damage. In the long run, rental is a much better deal for the quality of instrument, at least for the beginning years.

APPENDIX J: PARENT INFORMATION DOCUMENT

Parent information Document

Dr. Suzuki, the founder of the "Suzuki" method, believes that all children have talent. The Suzuki Method develops talent in very young children and is based on his belief that children have learning capacities far greater than most people realize. Dr. Suzuki calls his approach to music education the "Mother Tongue Method." He has observed that all young children learn to speak their native languages. When you consider the complexities of all languages, you must be impressed at the tremendous learning abilities of the very young child.

A child learns to speak by listening to others speaking. He listens to the speakers, observes them, and finally, he imitates. The Suzuki Method approaches music education in the same way. The child learns to play the instrument first by rote. He listens to the recording of the music he is going to play over and over, and the music becomes a part of his everyday life. He observes the teacher playing the familiar music, and imitates.

Note-reading in the Suzuki Method is purposely delayed. Because the child learns her instrument first by rote, her ear is developed tremendously. The ability to hear and imitate music is invaluable to musicians of any age. Even more importantly, without a music book in front of the student, that student can focus exclusively on the physical aspects of playing, working on feeling for the correct posture and connecting what is going on physically with the quality of the sound that is produced. Our children learn to speak with fluency before they learn to read and write. Suzuki students will do the same. Once good posture has become well established and a student is playing their instrument with comfort and good tone production, reading skills become a part of the routine. Even from the beginning, especially at repertoire, the groundwork for reading and theory skills is being laid.

The Suzuki approach relies strongly on the cooperative relationship of teacher, parent, and student, in a pleasant, yet disciplined, activity. It is not merely a violin method, although it does require careful, patient, persistent study and practice on the instrument. Rather, it is a combination of philosophy, technique, and an overall approach towards education. The parent need not be a trained musician in order to be a good "home teacher." Your role involves the following:

1. Learning the fundamentals of playing the instrument, and how to take care of it.
2. Attending, or making recordings of, each lesson with the student, taking notes, asking questions and practicing with the student at home.
 - My most successful non-attending parents do the following. The tape of the lesson is listened to the same day as the lesson by parent and child together. The parent asks questions about what is going on as it occurs on the tape. The child can more easily demonstrate what is new or different while it is still fresh in his/her memory. If there are any questions or confusions about what is expected for that week, the parent can then call the teacher.
 - A variation of the above is that the parent listens to the tape in the car on the way to or from work, goes over notes and tries things out on their own and calls the teacher with questions. This is a helpful habit even for parents who attend their child's lesson.
3. Playing the recordings at home daily.
4. Helping to create not only a musical environment for the child, but also a total environment of affection, support, encouragement, and understanding.
5. COMMUNICATION! You and your teacher are partners in this musical adventure. Communication of questions, problems, doubts, successes etc. are vital for success.

String Music Program Teachers

You will often hear your teachers talk about the "Suzuki Triangle." We are referring to the fact that in the Suzuki or "Mother-tongue" approach to learning there are three participants in your child's endeavor to learn to play a musical instrument—your child, your child's teacher and you. The Suzuki approach to learning involves the parent in the learning process much more directly than in a more traditional approach, especially in these first vital developmental stages. You are not only giving your child the gift of music and a means to develop their creativity. Your child will be learning and developing many skills as he/she learns to play an instrument including discipline, concentration, memory skills, physical co-ordination, motor development and self-esteem as each step in the learning process is mastered. Your investment in this endeavor involves not only an investment in lessons and instrumental rental, but also an investment of your time. The quality of the time you invest, not the quantity, will be the largest factor in assuring success in this program. Following are a few suggestions to help you get the most from your investment:

AT THE LESSON:

-Please do not talk, coax, correct, sigh, praise or make excuses for your child during the lessons. Generally, do not do anything which will take your child's focus away from the teacher or make your child self-conscious. Place yourself, if possible, so you can see how the teacher works with your child but so your child cannot see you to read your facial expressions or body language. The teacher must have your child's total concentration to be as effective as possible. This is true for lessons and repertoire.

-If you attend the school lesson—take notes at each lesson to remind yourself of what and how to practice during the week. Ask questions to clarify anything you are not sure of.

-If you have the lesson taped—listen to the tape as soon as possible. Take notes and try out for yourself or have your child demonstrate for you what went on. Call your teacher with any questions.

-For all parents- ask your teacher when is the best time to ask questions during the lesson. The exception are questions dealing with your child's attitude. These are vitally important to communicate with your teacher, but not in your child's hearing. No one of any age likes being talked about as if they are not present.

-Younger siblings can come to the lessons. It is wonderful listening and preparation time for their future learning. It is important that they are quiet, though, so as not to distract your child or other students.

-Do not push your teacher to go on to something new. Our goal is always how well something is learned, not how much. Do not try to keep up with someone else. Each child goes through a natural learning process at their own rate. If you have concerns about your child's progress, discuss it with your teacher so you understand thoroughly the particular goal or skill that is being developed.

At HOME:

-As much as possible, make practice a part of the everyday routine. If your child does not feel like practicing on a particular day, do it anyway, but shorten the practice and get one thing done successfully

APPENDIX K: J. D. SCHOLARSHIP FUND

SCHOLARSHIP FUND

The J. D. Scholarship Fund was established in 1991 to honor the memory of J. D. , who had been a violin student.

The fund is used to award summer music camp scholarships to interested students.

Our thanks go to the J. D. Family for their continued contributions to the fund, as well as, to many other individual and corporate sponsors.

also allots a portion of its fundraiser profits to the Scholarship Fund so as to continue its growth.

Contributions are welcome and appreciated.

Please make checks payable to String Music Program

This scholarship is open to all current students. Those that have received a scholarship in the past can reapply after two years. Please fill out the attached application.

Final determination of scholarship awards will be determined by the faculty. Criteria used in the decision-making process will be as follows:

- Scholarship application
- Student participation in activities (effort and seriousness will be the determining factor, not level in the Suzuki literature)
- Parent participation, in lessons and with the program in general, in any capacity

Deadline: Applications must be received by **February 24, 2017**

Please send completed applications to:

Scholarship Committee

Information deleted for privacy

APPENDIX L: SUMMER MUSIC CAMP SCHOLARSHIP APPLICATION

Student: _____ Grade _____

Parent (s) Name: _____

Address _____ City _____ Zip _____

Phone _____ # of years in program _____

The following paragraphs may be attached on a separate page, if necessary:

STUDENT: Please write a paragraph on “**Why I want to attend summer music camp**”
Parents can summarize for K-2nd graders. Attach separate sheet if necessary.

PARENT: Please write a paragraph on “**Why I want my child to attend summer music camp.**”
Please also include information on what your participation and volunteer activities have been with . *Attach separate sheet if necessary.*

The number of scholarships awarded each year may vary due to varying number of applicants and funds available. Scholarships are awarded on teacher recommendation. Criteria reviewed by teachers: Scholarship application form, student participation in activities and parent participation, in any capacity, with the program.

DEADLINE: February 24, 2017. Please submit to your teacher or mail to:

Information deleted for privacy

APPENDIX M: REPERTOIRE AND ORCHESTRA SCHEDULE 2017/18

Repertoire Schedule 2017/18Rep Dates

A Thurs.	B Thurs.
10/5	10/12
10/19	10/26
11/2	11/16
No Rep or Orch: 11/9	
11/30	12/7
12/14	12/21
1/11	1/18
1/25	2/1
2/8	2/15
2/22	3/1
3/8	
Spring Concert Rehearsals: 3/13, 3/15	
	4/5
4/12	4/19
Fiddlefest 4/26	

Cello Repertoire Classes in the LMC

Rep 1	A Thurs	4:10-4:55	Rep 2	B Thurs	4:10-4:55
Rep 3	A Thurs	5:00-5:50	Rep 4	B Thurs	5:00-5:50

String Orchestra Sectional Rehearsals in Rm 253
 Thursdays at 5:00 except for Violin 3 which meets at 4:10

10/5	4:10 3rd violins	12/21	5:00 Cello
10/5	5:00 1st violins	1/11	5:00 2nd violins
10/12	5:00 Cello	1/25	4:10 3rd violins
10/19	5:00 2nd violins	1/25	5:00 1st violins
11/2	4:10 3rd violins	2/1	5:00 Cello
11/2	5:00 1st violins	2/8	5:00 2nd violins
11/16	5:00 Cello	2/22	4:10 3rd violins
11/30	5:00 2nd violins	2/22	5:00 1st violins
12/14	4:10 3rd violins	3/1	5:00 Cello
12/14	5:00 1st violins	3/8	5:00 2nd violins

Violin Repertoire Classes:

Your child's violin rep group is on the next page.

Rep #1	Commons	B Thurs	4:10-4:55	Rep #8	Commons	A Thurs	5:00-5:50
Rep #2	Commons	B Thurs	5:00-5:50	Rep #9	Rm 254	A Thurs	5:00-5:50
Rep #3	Rm 254	A Thurs	4:10-4:55	Rep #10	Rm 253	A Thurs	5:00-5:50
Rep #4	Rm 257	A Thurs	4:10-4:55	Rep #11	Rm 254	B Thurs	5:00-5:50
Rep #5	Rm 254	B Thurs	4:10-4:55	Rep #12	Rm 257	B Thurs	5:00-5:50
Rep #6	Rm 257	B Thurs	4:10-4:55	Reading Orchestra	Commons	A Thurs	4:10-4:45
Rep #7	Rm 253	B Thurs	4:10-4:55				

ORCHESTRA

Reading Orchestra: A Thursdays 4:10-4:55 in the Commons. This class will meet on alternate weeks like our rep classes. There are no try-outs for this orchestra. Students will be placed by their teacher. Starts Oct. 5.

Sinfonia: All A & B Thursdays 6:00-7:00 p.m. in the Commons. Starts 10/5.

String Orchestra: All A & B Thursdays 6:00-7:00 p.m. in the Band Room. Starts 10/5.

First reps start at 4:10 pm. Doors will open at 4pm.

Any rep/orch room or schedule updates will be posted in the lobby of the Commons. This is the primary entrance to be used by all students.

Some information deleted for privacy

APPENDIX N: VIOLIN REHEARSAL SCHEDULE

VIOLIN REHEARSAL SCHEDULE

On the following dates ALL STUDENTS will be following a different schedule in preparation for Spring Concert. Please plan on arriving about 5 minutes before the time listed for your most advanced concert piece. For many of you, rehearsals will already be going when you arrive. Unpack your instrument in the hallway outside your rehearsal room, get tuned and then enter the rehearsal and wait quietly until your piece is called to join the group. Twinkle-Perpetual Motion need to come on THURSDAY only.

From the table below, find the arrival and departure times for the MOST ADVANCED piece you are playing for the Spring Concert. On Saturday, we will start with all on stage. Once your child is excused from the stage, you are free to leave EXCEPT orchestra students & 8th graders who will stay until their orchestra has rehearsed. Departure times are approximate. We will do our best to stick to the schedule, but please understand that the logistics involved in getting so many students on and off the stage require flexibility on everyone's part.

DATE	PLACE	ARRIVAL TIMES	ESTIMATED Departure Times
Tuesday, March 7	Check room assignments when you arrive. **String chestra & duet players BRING MUSIC STANDS**	4:00 La Folia 4:20 Violin Duets 4:40 Bach Double 5:00 Seitz Rondo 5:10 Bach Bourree, Boccherini Minuet 5:30 Handel Bourree 5:30 Minuet 2 6:00 String Orchestra	Finish Violin Rehearsal at 6:00. String Orchestra will finish by 7:00.
Thursday, March 9	Middle School Band Room Commons Band Room 8th Graders meet in the commons.	4:00 La Folia 4:20 Bach Double 4:40 Seitz Rondo 4:50 Bach Bourree 5:00 Boccherini Minuet 5:15 Handel Bourree, Minuet 2 5:30 Perpetual Motion 5:40 May Song, Lightly Row, Twinkle 6:00 RO/Sinfonia Orchestra *Feb 23rd 5:40-6:00 8th Grade Piece *Mar 9th 6:00-6:30 8th Grade Piece	Finish Violin Rehearsal at 6:00-6:15. RO will finish by 6:30 Sinfonia will finish by 7:00 8th Grade will finish by 6:30
Saturday, March 11 STAGE REHEARSAL	Cafeteria opposite the auditorium	9:45-10:00 May Song-La Folia	**Orchestra members depart at the orchestra departure time.** 11:15 Twinkle & Lightly Row 11:25 May Song, Perpetual Motion 11:35 Minuet 2, Handel Bourree 11:45 Boccherini Minuet, Bach Bourree 11:55 Seitz Rondo 12:30 RO/ 8th Grade Piece 12:45 Sinfonia 1:00 Bach Double, La Folia 1:20 String Orchestra
Sunday, March 12 PERFORMANCE		2:15 May Song-La Folia 2:30 Twinkle, Lightly Row 3:00 Performance!	Concert should end by 5:00.

Some information deleted for privacy

APPENDIX O: CELLO REHEARSAL SCHEDULE

CELLO REHEARSAL SCHEDULE

Clothing swap and cello stool exchange will occur during reps on February 23rd, March 2nd, 7th, and 9th.

We will be rehearsing as a large performance group in preparation for the concert. **Please arrive on time**, rosined and ready to play as scheduled. Due to the large number of performers, these rehearsals can tend to run behind time, and I think we'd all like to keep as close to schedule as possible.

Absolutely positively **BRING YOUR CHAIR** if you require a size than standard one. Please be sure that your child's cello case is labeled with her/his name! Everything else that needs labeling will be done Saturday morning. For anyone who has "down-time" on Saturday between cello rehearsal and orchestra rehearsal (Rep 3) or waiting for violin or cello siblings, it is highly advisable to bring something quiet to do (games, homework?! Rep 3 will not have extended downtime on Saturday, as we rehearse ensemble and harmony parts during the violin rehearsal time.

DATE	PLACE	ARRIVAL TIMES	EST. DEPARTURE TIMES
Tuesday, March 7	Middle School <i>All rep 3 bring stands.</i>	5:00 Rep 3 6:00 String Orchestra	
Thursday, March 9	Middle School *8th Graders meet on Feb 23rd and Mar 9th.	4:00 Rep 3 4:10 Rep 1 and Rep 2 4:20 Beginning Rep 6:00 RO/Sinfonia *Feb 23rd 5:40-6:00 8th Grade Piece *Mar 9th 6:00-6:30 8th Grade Piece	All non-orchestra Students will leave upon completion of their most advanced piece (no later than 5:50pm). RO will finish by 6:30 Sinfonia will finish by 7:00
Saturday, March 11 STAGE REHEARSAL	Bring your cello, chair, end-pin stop, rosin, and music (as needed). <i>Rep 3 must bring stands.</i> Coats and cases can be placed in the Band Room, then report to the stage for tuning.	Rehearsal begins after tuning is completed. 8:30 Reps 2 and Rep 3 8:45 Beginning Rep and Rep 1 11:30 Rep 3 only in the Band Room 12:30 RO 12:45 Sinfonia 1:20 String Orchestra	All chairs and end-pin stops will still be in the Band Room. Once you are excused from the stage, you are free to leave (except for orchestra participants who rehearse later).
Sunday, March 12 PERFORMANCE	School All coats and cases stay in the Band Room.	1:30 Rep 3 2:30 Beginning Rep, Reps 1 and 2 3:00 Performance!	SAME as violins

Some information deleted for privacy

APPENDIX P: SCHOOL REPRESENTATIVE RESPONSIBILITIES**String Music Program School Representative Responsibilities****Fall Recruitment***Before the demo concerts:*

- 1) If you are at a school with a new principal, introduce yourself and explain your role with string music program and the demo concerts that will be coming up. Make yourself available to answer questions about the program (e.g. logistics of weekly lessons, parents coming to lessons, etc.)
- 2) Ask your school secretary for class lists for all grades K-3.
- 3) At least 2 days before the day demo concerts put the "Dear Parent" letters, along with the class list and "Dear Teacher" letter, together into each teacher's mailbox. Be sure to let them know that if they have any questions they can contact you.
- 4) There is an alternative "Dear Parent" letter for the Kindergarteners that will miss the day demo concert. (i.e., If school demo concert is in morning, send regular "Dear Parent" sheets to AM Kindergarten classes, and alternative "Dear Parent" letter to PM Kindergarten classes.)
- 5) After the daytime demo concert, teachers will ask the children to raise their hands to see if they are interested in an instrument. The teachers will mark that on the class lists and return to string music program mailbox (or school

secretary, if no string music program mailbox). Collect these lists and use them for the follow-up forms. After a day or two, if a teacher has not returned their list, send them an email asking them to drop the class list in the mailbox or give to secretary.

On the day of school demo concerts:

Attend your school's concert, and collect the returned class lists from the string music program mailbox at the end of the day, or within a couple of days after the concert.

After the school demo concert:

1) Fill out the follow-up sheets for students who indicated an interest in string music program & return them to the classroom teachers requesting they go home with students, if at all possible in time to go home with students on the Friday following the daytime school concert.

2) During the week after the evening demo concert and before the beginner lessons begin, try to visit the string music program mailbox at your school a few times to check for registrations that weren't mailed to the PO Box.

Year-round Responsibilities

Please try to keep your string music program teacher aware in advance of cultural programs, field trips, or major testing that could impact lessons.

Student notification

You may need to help notify students if a teacher is ill or if lessons have been cancelled for any reason. Once registration is final, ask the violin and cello teachers at your school to send you a list of current students, with lesson times, phone numbers and email addresses. Last year, Mrs. H. separately gave a cello parent the responsibility of contacting all of the cello families in case of illness. If this is not the case this year, I will provide you with the information for cello students at your school.

Yearbook pictures

After returning from winter break, contact your school's PTA Yearbook Representative and find out the date and time of club pictures for your school's yearbook. Notify string music program families and encourage the kids to wear their string music program t-shirts on the day of the photo.

APPENDIX Q: VOLUNTEER SIGN UP FORM

String Music Program VOLUNTEER SIGN UP SHEET

2017 SPRING CONCERT – SUNDAY, MARCH 12, 2017 3:00 PM

Several volunteer positions are needed for Spring Concert.
Please choose from the following positions if you are able to help.

Please return this form to any board member

Student/s Name _____ School _____

Parent
Name _____

Parent Email _____ Parent Phone _____

Comments _____

_____ Stage Crew - Must also be available at Saturday's rehearsal

_____ Violin/Cello Monitor – Must also be available at Saturday's rehearsal
[Monitors will sit with students in the auditorium : you will not miss seeing your
child's performance on stage]

_____ Ushers

_____ Ticket/Raffle/Merchandise Sales (please indicate day(s) you are available)

_____ Tuesday rehearsal (March 7)

_____ Thursday rehearsal (March 9)

_____ Saturday rehearsal (March 11)

_____ Sunday (March 12: day of Spring Concert)

_____ Donut and Coffee Sale (Saturday: March 11)

Some information deleted for privacy

APPENDIX R: INSTRUCTIONS FOR VIOLIN MONITORS**Instructions for Violin Monitors**

THANK YOU! THANK YOU! Thank you for helping out! **THANK YOU!**

THANK YOU!

Please read these instructions carefully since not all groups will be doing the same thing.

Arrival Times:

Saturday: 9:35 Monitors arrive

9:45 Violin students arrive (except the Twinkle and Lightly Row)

Sunday: 2:05 Monitors arrive

2:15 Students arrive

General Directions:

1. Students unpack and **get tuned**.
2. Students **find their group** and monitor. Piece names are posted on the walls around the room. Students should be with the piece that is their most advanced piece being played at this concert.
3. Monitors **take attendance** and check off student names as they arrive. If a student comes to your group but is not on your list, find the student's teacher to verify in which group he/she belongs.
4. Monitors **line students up by height** -shortest student first.
5. On **Sunday only**, monitors **give out stickers** for students to wear. This will help teachers be sure students stay grouped with the correct piece while on stage and when leaving. Have them put it on the left side of their chest/shoulder.
6. Monitors verify **good violin behavior**: sponge or shoulder pad on, violin and bow in rest position, keep fingers off the strings to help strings stay in tune. Please be sure orchestra members have their music
7. Check if any students need to **go to the bathroom** before going into the auditorium. One monitor of younger students can take them to the restroom. If there is only one parent monitor, ask a monitor from a neighboring group for help. Older kids can go on their own

- but be sure that they return. Once kids are in the auditorium if they need to go to the bathroom or feel sick etc., they should let you know. Use your judgement as to if a student can get to the bathroom and back on their own.
8. Monitor leads **students in line** by height into the auditorium and sit in order, in assigned piece section. Please **consult the auditorium map and instructions you will receive on with your student list on Saturday** to see how your group should enter the auditorium seats and approach the stage. **Follow the instructions for your specific group!** The instructions are crucial to our staging. We have tried to set things up so that the tallest students will primarily be on the left side of the stage, the shortest on the right (closest to the song leader).
 9. Monitors stay alert for the time when the group needs to go on stage.
 10. When it is time to go on stage, **follow the instructions on your student list for how to approach the stage**. Exit auditorium by the stage and walk to the stage door and into the backstage area. A teacher will meet you there to take the students onto the stage and you can go back to your seat and enjoy the music. Remind students to have **instruments in rest position** and girls hold up their skirts on the stairs.
 11. As soon as your group finishes playing, please **meet them backstage** and help them back to their seats. Please do not re-enter the auditorium while a piece is being played. Re-enter between pieces, during applause
- Special note for orchestra students:** orchestra students will first be seated in the auditorium with their group. Then they will go onto the stage at our direction. Orchestra students will be held backstage by teachers until the orchestra portion of the program is over, at which time they will be sent back into the auditorium to you.
12. **As soon as the concert ends, exit as quickly as possible** with your group through the back auditorium doors to the cafeteria where parents can pick up their students. Parents will be asked to wait in the auditorium until the younger students have left.
- Good Luck and, again, **THANK YOU!**

PARENT HELPERS

THANK YOU! THANK YOU! THANK YOU!

This concert is not possible without your help. Your teachers deeply appreciate your efforts. Below is the basic information you will need. You will receive a more

detailed instruction sheet at **Saturday's** rehearsal, along with a student list. If you have any questions, please feel free to contact me. (Lead teacher phone number deleted for privacy).

SATURDAY

-- Please plan to be there **15 minutes** before your group's arrival time [Twinkle and Lightly Row kids are to arrive at 10:00, the rest of the students are to arrive at 9:45].

--Violins will tune and line up in one of the HS cafeterias. I will have instruction sheets and student lists waiting for you on a table as you enter the cafeteria. **Look for the one with your name on it.** Each group will have a sign posted on the wall. Stand by your sign to guide students as they arrive.

--Please read through all of your instructions. The lead teacher will come around to each group to answer any questions.

--Students should unpack their instruments and line up to get tuned **before** coming to stand with you. Parents will be allowed in the cafeteria on Saturday, but not on Sunday.

--As students arrive, check off their name. Any student whose name is missing, please check with me so we are sure everyone has ended up in the right group. Also check the spelling of the name.

--Check with each student that they have bow, instrument, shoulder pad. If they are in an orchestra, they should have their music with them also. The list of student names will include info on who is in orchestra so you know who to check with.

--Students will be lined up by height. When we are all ready on Saturday, we will go into the auditorium to our assigned seats and then proceed to practice getting on the stage. Specific directions regarding all of this will be waiting for you on Saturday.

--On Saturday, once your group comes back off the stage, take them back to the cafeteria and then you are free to leave. Students will also be able to leave with the **exception will be students who are in the orchestra**—those students should be instructed to sit in the auditorium and stay with the teachers. The orchestras will rehearse after all the violin pieces are done. [If you have students in your group who are in an orchestra and your child is not in one, **you do not** have to wait with the orchestra kids on Saturday]

--On Sunday, you will stay with your student group **throughout the concert** (while your group is onstage, you are free to sit in the auditorium so you can hear all the pieces and see your child perform on stage).

APPENDIX S: STRING MUSIC PROGRAM CLASS OFFERING**String Music Program Class Offerings**

Mr. K. will be offering a class in alternative string styles to any interested students in violin reps 10-12 or cello rep 3. There will be 5 sessions, each in a different style with an emphasis on improvising in that style. Although it's possible to pick and choose which class to attend, skills will progress over the course of the year. The best experience will be had by those who attend all of the sessions. Here are the dates and styles:

All classes will be on B Thursdays at 5:00 in the Band Room

10/26 Blues - Blues By Five - Red Garland

12/7 Latin - St. Thomas - Sonny Rollins

1/18 Rock - Iron Man - Black Sabbath

2/15 World - Uskudar - Turkish Traditional

4/5 Motown - Stand by Me - Ben E. King